THE GREAT ARTISTS

# REMBRANDT VAN RŸN



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*ILLUSTRATED BIOGRAPHIES OF*

*THE GREAT ARTISTS.*



# REMBRANDT HERMANSZOON VAN RŸN.



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REMBRANDT VAN RŸN.

*From the etching by himself.*

Florence L. Stanton
1883

*"The whole world without Art would be one great wilderness."*

# REMBRANDT

BY JOHN W. MOLLETT, B.A.,

OFFICIER DE L'INSTRUCTION PUBLIQUE

(FRANCE).



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## PREFACE.

THE work of M. Vosmaer, from which the substance of the following treatise has been taken, is not only an exhaustive recapitulation of all that deserves notice in the writings of previous biographers and critics of Rembrandt, it is a perfect systematic exposition of a theory that the biographer has worked out, of the cardinal importance of his subject.

He commences his task by gathering together for comparison all the influences of time, place, and circumstance of which, he maintains, the peculiar genius of Rembrandt was the outcome. Influences local, political, social, and atmospheric, are analyzed with regard to their combination in the artist. Previous revolutions in art are laboriously traced back to their sources, and forward to their share in the production of the school that produced Rembrandt, so that when we are brought at last to the history of the man and his work, we seem to have acquired a prophetic knowledge of both, and to be able by our complete oversight of

the past to anticipate the character of his life and mission in art.

The treatment of the actual biography is not less scientifically systematic. The life of Rembrandt is touched upon only in its relation to, or as it is illustrated by his works. Rembrandt was so indefatigable, unceasing a worker that this is not difficult. The works themselves, ranged in order of date, are explained to be illustrative each of its period, and to emanate naturally each from its predecessor in the same way as it leads on to its successors, just as the painters did who lived and worked before, as the unconscious harbingers of the great culminating master. Vosmaer himself uses a figure which explains this theory when he says that the predecessors of Rembrandt may be ranged along the radii of concentric circles of which he is the luminous centre.

A history of the school of art radiating in the same manner onwards from Rembrandt would be equally interesting.

The reduction into a small compass of Vosmaer's "totum teres atque rotundum," is a task that differs widely from that of merely extracting from the work of an ordinary biographer the chief heads of interest. To retain the whole argument, selecting details for omission, and to reduce the treatise to the few pages it now consists of, without destroying the chain here and there, has been impossible; but the imperfect result must be read, like a compendious text-book of a science, with a constant recol-

lection that each illustration deserves to be amplified, and the whole merely provides, as it were, pegs to hang additional congruous matter upon.

A number of false reports and legends are dissipated by Vosmaer's accuracy of detail, and especially he has aimed at clearing the reputation of the Master from the reproach of sordid avarice and vice that some of his biographers have attached to him. He has given their proper prominence to Rembrandt's indefatigable industry and passionate devotion to his art, and to his longing to collect round him other men's works, and his magnificence in the acquisition of art objects, indicating æsthetic appreciations far in advance of his rank and period.

The treatise should be read with constant reference to the chronological tables at the end of the book. In following Vosmaer's system these will admirably correct any lapses in the argument arising, in spite of all care to the contrary, in the process of condensation.

The limits of the work have not permitted enough to be said of Rembrandt's activity as a painter of landscape, but as this part of his art life is regarded by Vosmaer as distinct from the general story of his progress, and is treated in a chapter by itself, and not brought into the chronological narrative, its absence does not destroy the continuity of the history. An interesting light that it would have thrown upon Rembrandt's personal history is the description it involves of his sketching-tours in Holland and his habit of incessant watchfulness, as he walked on, sketch-

book in hand, to record with the wonderful facility that he alone possessed everything that interested him in Nature.

But Rembrandt's fidelity and devotion to Nature are the key-note of the whole work, and it is in virtue of this quality of truth and love, combined as it was with unparalleled power and untiring industry, that his biographer regards him as the greatest and most admirable of painters.

J. W. M.

*March*, 1879.

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## Note to Page 74.

In 1853, Dr. Scheltema published his *Redevoering over het leven van Rembrand van Rijn*, in which he gave an extract from the *doodboek* of the Westerkerk, at Amsterdam, which tended to show that Rembrandt married a third wife, Catharina van Wijck. It has since been discovered that the entry refers to a man whose death is recorded immediately after that of Rembrandt. (See *Athenæum*, October 29, 1881.)

On p. 80, omit—Married Catharina van Wijck . . . . 1665.

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*Many of these engravings have been reduced in size in order that they may fit the pages of this volume.*

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# REMBRANDT VAN RŸN.

## CHAPTER I.

### REMBRANDT'S BIRTH-PLACE.

THE city of Leyden in the seventeenth century was rich and prosperous, and in all Holland second in extent only to Amsterdam; beautiful, clean and pleasant, abounding in handsome houses, intersected with canals of fast running water, its broad streets planted with trees, and overlooking the Rhine. Its houses, of red brick lined with white masonry, shadowed the pathways with their projecting gables; and their ornamentation of arches, festoons, and medallions carved with quaint and heraldic devices, completed a style of architecture that was characteristic and charming. Above these houses rose a large and splendid Town Hall, two beautiful gothic churches, and a number of buildings originally dedicated to religious, but at that time to secular uses.[1]

The traveller arriving from the south or south-west, and approaching the city by the White Gate, had the Rhine on his left hand, and low-lying meadows on his right; as he entered the Gate, all Leyden, with its numerous peaked

gables and turrets, and its lofty ramparts studded with bastions and windmills, lay before him. He passed the wooden bridge, and a low gate flanked by two tall towers admitted him into the city. Advancing now between the ramparts and a row of houses, he entered a street called the Weddesteeg—or, as we should say, Water Lane—passing two windmills on the ramparts on his left. Much controversy has arisen respecting these windmills.[2] An imaginative biographer—Houbraken—states that Rembrandt was born in a mill near the village of Leiderdorp, but this has been proved to be an error. His parents possessed one of the commodious houses, number 3, in the Weddesteeg, and in this house Rembrandt was born, and passed his youth; from those ramparts he drew his first lessons of natural beauty, looking down upon the meadows, the woods, and the winding river, the spacious plains, intersected with glittering streams and dotted at intervals by copses which sheltered homesteads and barns; or studying the belts of shade and light alternating on the land as the clouds dispersed in the sky, the thousand changes of the sun's rays, the harmonies of colours and tones, and the transparency of the shadows. In all his works, whatever their special character, Light is his principal study. Never, before Rembrandt, had the poetry, the mysterious charm of Light been appreciated as it was revealed to him; and he first made of Light the essence and aim of painting.

Rembrandt, the youngest son of Harmen Gerritszoon van Rijn, was born on the 15th of July, 1607. His father, a miller, then forty years old, lived in a good house, and was evidently in easy circumstances; his portrait is not

extant, though we have several of his wife, Neeltjen, Rembrandt's mother, who was the daughter of the baker Willems van Suydtbrouck of the same city. At that time, at the age of thirty-five, she is not yet the old woman familiar to us—of the wrinkled face, of the fur mantle, sitting in an arm-chair with hands crossed peaceably upon her lap. She is stout already, her features are not refined, but young and fresh. She has a broad full brow. The lines of her mouth, lightly satirical, show strength of character and that type of firmness that she will retain to old age. The surroundings of the family are simple, but entirely comfortable. They are the owners of several houses, of a large share in a mill, of a pleasure-garden at the entrance of the city in the commune of Ostgeest, of another garden outside the White Gate, on the bank of the Rhine. It is one of those wealthy citizen families which make the nucleus of the power and greatness of the young Republic. Five children sit round their table—Adriaen, who will follow his father's trade, Gerrit, Machteld, Cornelis, Willem, who is going to be a baker, and to these is now added their youngest son Rembrandt.

Born with the seventeenth century, powerful and creative! An age heralded in with the blare of trumpets and the roar of cannon. Around his cradle moves a proud and vigorous nation fresh from a desperate, but victorious, struggle for liberty; no longer a party in a State, but a new and independent State, whose ships are rulers of the sea, and sail the whole world round; whose flag is unfurled, and whose national anthem—the Wilhelmus—is chanted to the four winds. Everywhere, manly vigour, exuberance of life in every phase, social and political, in travels and in commerce, and the courage of liberty in the arts and sciences.

But what are the shadows on this strong glare of light? The anthem that hushes the cradle of the century is a gloomy prophecy of trouble, civil and religious. The seeds of dissension are quickening in the soil: on one side Maurice and his party, the preachers of orthodoxy; on the other the magistracy, the patricians, free thought. The sword of the prince in one scale, the lawyer's robe in the other—*het bernt in 't veld*—the flames burst in on all sides, and are quenched in the blood that is shed on an illustrious scaffold. Such is the cradle-song, inspired by the stirring passions of the age, that greeted the infancy of the seventeenth century and of Rembrandt.

Mystery has been introduced by the zeal of his biographers into the simplest facts of the painter's life. The legend of his birth in a windmill was introduced by a writer who went on to attribute to the peculiar narrow windows of the slanting roof of his first home his sympathies with the weird workings of concentrated light among deep shadows. Orlers, the burgomaster, in his sympathetic description of the town that he was so proud of, gives the earliest and most trustworthy details that we possess of the painter's youth. In his "Description of Leyden" (1641) his notices of other painters are taken literally from the earlier work of Van Mander, who, however, died in the year of Rembrandt's birth. Orlers therefore turned to the archives of the city for the continuation of his history.[3] In this we have a naïve description of the prudent ambition of the parents for the future career of their boy, and how "they sent him to school to learn the Latin tongue, to prepare himself for the Academy of Leyden, that when he became of age he might serve the city and the republic with his knowledge;" and how "he had no liking nor

desire for his studies, because his natural inclinations always drew him on to the art of painting and designing, wherefore they were forced to remove their son from the school and apprentice him, according to his wish, to a painter to learn first principles of him." The world should be grateful for this to the broad full forehead and firm-set lips of the mother whose portrait this prudent decision has immortalized. Jacob, the son of Isaac van Swanenburg, who was the boy's first master in art, owes also to this circumstance the share of celebrity that he claims.

Before launching Rembrandt upon his higher studies, let us pause to reflect upon the probable influence that was exercised upon his career by caligraphy. This art, which has vanished with goosequills, was at that time highly esteemed; and such men as Jan van Velde, and Lieven van Coppenol, whose portrait was etched by Rembrandt, owe their fame to it. In 1605 a book called the "Mirror of Caligraphy" had been published at Amsterdam, in one folio volume, in which the master of a French school at Rotterdam, the above-named Jan van Velde, had expounded his theory of the art, illustrating it by specimens. In this work the ornamental capitals were surrounded or filled in by designs of a bust, a stag, a ship in full sail, or other similar ornaments skilfully inserted in the scrolls.

Imagine how the art-sentiment of the gifted boy must have revelled in these gracefully twined letters! how his greatest delight must have been the reproduction of the figures on his lesson books! how inevitably he was registered among the idle scholars who, "when they ought to be writing, scrawl figures of vessels and animals all over the margins of their books!" One of the most celebrated

of the above-named caligraphs, Coppenol, appears in after life as the personal friend of Rembrandt, and we are familiar with his features from several wonderful portraits of him, the most curious of which is in the Cassel Gallery, and is remarkable for the art with which the hands of this "phœnix of pens," as he was called, are made the attractive centre of the picture, so that the eye is led from all other parts of it to settle on the hands, of which one holds a knife and the other a pen that he is making.

Besides the charms of caligraphy, we must dwell upon the influences that local incidents would exercise upon the genius of Rembrandt, especially the Feasts commemorating the anniversary of the then recent relief of the city in 1574; the free markets thronged with dealers from all the country round; the brilliant parades of the civic guard, armed with musket and pike, the drums and fifes playing "Nassau getreu," or "*vive les gueux*" (a song written in contempt of the Spaniards); the public games on the fourth day, the streets gay with ornament, the picturesque crowd in the well-known costume of the age and country, and all the life and gaiety of a public fair, pitched in the picturesque centre of the city among the gabled roofs, broad avenues, and limpid canals that adorned it. On these occasions the great hall of the hotel de ville was used as a bazaar for goldsmith's work, fine cabinet work, and books, and the paintings of foreign artists—the sale of which was prohibited at all other times.

Among the permanent art treasures of this town-hall was the picture by the great Lucas van Leyden, which the Emperor Rudolph, who wanted to buy it, offered to cover with gold. These details are suggestive of the influences that led the boy on in compliance with his "natural inclina-

tions," which, as Orlers says, "always drew him on to the art of painting and designing." Prudently indulging these inclinations, which must have been singularly decided in so youthful a boy, his parents apprenticed young Rembrandt in the first place to a family friend, who appears to have been rather selected for his respectable rank and personal intimacy with the Van Ryns than for his eminence in art. Rembrandt must have been about twelve years old at the time when he was placed with Van Swanenburg, and he studied with him about three years. Of this part of his life we possess no further details.

"After three years passed under the direction of Master van Swanenburg, the young Rembrandt had progressed so much," says Orlers, "that amateurs were astonished, and it was easy to predict that he would excel in his art. Then his father decided to send him to the famous painter, Pieter Lastman, at Amsterdam."

In spite of Lastman's passing celebrity, the choice is remarkable. One is reminded of others who might have been selected — Mirevelt, Honthorst, or Van Ravesteyn, or, above all, Frans Hals, or Esaias van de Velde who was at Leyden; but Lastman was famous in his day, and the great poet of his country was singing his praise; moreover he had been to Italy, and he painted religious subjects, whilst the others we have mentioned painted only portraits and genre. It was probably at the age of fifteen or sixteen that Rembrandt was apprenticed to Lastman Orlers says "he remained there only six months."

In 1623 Rembrandt, we learn, returned to his home in Leyden, and there he lived with his parents, in the Weddesteeg, until 1630. It is remarkable that his earnest study

of art did not lead him, with the great body of his contemporaries, to study in Italy. It was not from want of means that he was prevented, but by the consciousness that he had his own peculiar mission. Not only the art of his native country, but that of the whole world, was to be guided into new paths by him, and he refuses to learn of any other teacher than nature. In the lights and shadows playing on the landscape he sees things hidden to others; in humanity, he seizes and reproduces every fleeting expression of sentiment. He chooses for his models the forms most familiar to himself, and of the truth of whose nature he has the clearest knowledge—his family and himself. But Light is always the principal theme of his studies—Light and the expression of life in all the forms of Nature. Like Shakespeare, he combined the healthiest and most lively translation of Nature with a vivid imagination and love of mystery. For several years he continued his deep and original studies, of which he has unfortunately left us no record, until in 1627 he gave to the world his first known picture (now in the museum at Stuttgart), 'St. Paul in Prison.' The only remarkable characteristic of this painting that interests us is its extreme conscientious elaboration of detail, so precise and finished as to approach hardness. If, later in life, Rembrandt gave free licence to his pencil, he did so in the confidence acquired by unwearied study. This picture is followed by several etchings of the portrait of his mother, whose features singularly resemble his own.

About this time, 1628, Rembrandt must have taken his first pupil; this was Gerard Dou, a fellow-townsman, who was born in the same year as himself.

Rembrandt's Leyden pictures, resembling those of Last-

man and Pinas in composition, details, and distribution of light, though indicative of talent, are obviously tentative. The young painter was evidently feeling after a greater effect of light and shade and a greater warmth of tone than he had achieved in his 'St. Paul' of 1627. In the year 1630 Rembrandt painted the 'Bust of an Old Man,' which is the most interesting of all the Rembrandts in the Cassel Gallery, from the fact that it first displayed his knowledge of the great secret, which he subsequently so wonderfully developed, of concentrating light upon the heads of his portraits. He painted other old men's heads at the same date, and all are remarkable for indefatigable elaboration and care.

In this same year Rembrandt produced more than thirty etchings, some of which, on biblical subjects, illustrate the natural and familiar style introduced by the best German painter of the period, Elzheimer, who was then teaching at Rome.

We learn from Orlers that Rembrandt at this time was often solicited to visit Amsterdam, to paint portraits. Accordingly, in 1630, after he had spent seven years working at Leyden, we find that he removed to Amsterdam, and in that city we must trace his further progress.

## CHAPTER II.

### THE PRECURSORS OF REMBRANDT.

THE interval between the death of Lucas van Leyden (1533) and the birth of Rembrandt is occupied by a remarkable group of painters whose history is too little known. The great revolution in art, inaugurated by the Italian masters of the last half of the fifteenth century, was vigorously carried forward by the Northern schools, and brought nearly to perfection by the painters of Holland. Its effect was the liberation of art from traditional influence, and notably from ecclesiastical and monumental tendencies, and the introduction of personal freedom of expression in sympathy with nature and humanity. When Jan Schoreel (born in 1495), his pupil Antonio Moro, and Maarten van Hemskerck, or their Flemish rivals, Jan Gossaert van Maubeuge, whom we call Mabuse, and Barend van Orley visited Italy, they found the new naturalistic art in full vigour. Leonardo was still alive, and Raphael, Michelangelo, Titian, Correggio were in the prime of their energy. The travellers brought back to the Netherlands new inspiration from the close study of nature, freedom of colour, and taste shown in the grand composi-

tions they had seen; and they developed this new Italian method at home. Lucas van Leyden never visited Italy, but pursued his own eminently original style in retirement. He was not unfamiliar with the Italian school, but sympathized rather with that of Germany, especially with Dürer.

The bright deep colouring and rounded lines, the historic subjects and taste for things literary, clever or elegant, acquired by the "renaissance" painters, were in their turn repudiated by a new generation; and, if we turn for a moment to contemporary history, we shall find matter for wonder in the attention given to art during the years of Holland's sorest struggles and sufferings in the war of liberation. The artists of that period, vigorous precursors of Rembrandt and of the brilliant seventeenth century, were Vroom, Mirevelt, Ravesteyn, Lastman (the teacher of Rembrandt), Pinas, Frans Hals, Van de Venne, Jansen van Ceulen, Theodor de Keyser, Honthorst, the elder Cuyp, Van Goyen, Leonhard Bramer, and Esaias van de Velde. Life and light were the key-notes of their compositions. Portraiture, landscape, sea-pieces, the painting of animals, flowers, fruits, and popular life, were animated with new harmonies by the reciprocal effects of colour and chiaroscuro, and the study of light and shade. In this process two distinct schools appear; the painters to whom form and grouping were dear continued to be distinguished by an equality of light that left no part of their work in obscurity. Such were Bloemaart, Cornelis van Haarlem, Poelenburg, and Paul Moreelse. Others, a more numerous group, sacrificed all details to the general result of contrasted or concentrated lights and shades. Of this class were Moeyart, Ravesteyn (especially towards 1618), Lastman, Pinas, Honthorst, Bramer, Roghman, and Van Goyen.

Such were the men and means that created the great school of the seventeenth century. In the midst of a free nation, at a time when the rights of individuals were respected, when tradition was giving place to new things; in a republic of citizens and nobles stripped of royal and aristocratic luxury; in a fertile country, whose abundant vegetation was striking in its variety of colour and shade, but monotonous in form, literature and art grew into harmony with their home. The rude and rough asceticism of Ribéra was impossible here. The rich refinement of Venice would here have been as discordant as the calm abstraction or scholastic rigour of Rome. Here, the choice of subjects and the mode in which they were treated were the natural product of the artist's personal feeling, and the artist was a member of the middle-classes of society. This last consideration is very important. All the works of Dutch painters spring from their authors' own will and individual sympathies. Their art is accordingly vigorous, like the citizen soldiers or hardy sailors, or the Regents, half soldiers, half statesmen, of the young Republic. It is simple as its country's level plains, but contains a touch of bold poetry like its sea. Its colours are deep and mellow like its meadows and woods, or fine and silvery as its autumn breezes. It is as strongly characteristic of the nation of citizens as their mode of life. It sports with light and shade like the sun and the clouds of its sky. Finally, it is expressive of the grand principles of truth and liberty, of which this people was at its period the chosen guardian.

The history of Rembrandt is the history of this movement in art, and contains that of his precursors. Every stage of the progress that culminated in Rembrandt has its representative painter advancing steadily in the direc-

tion of his perfection, and these men are capable of arrangement by their works, and of them the luminous centre is Rembrandt. Passing over the few contemporaries who were not in such a path (such as Cornelis van Haarlem, a painter of great merit, after the Italian style; Bloemaart; Jansen van Ceulen, a clever painter who lived in England; Poelenburg, who painted little nymphs and bathing beauties in Arcadian landscapes, and Paul Moreelse), we must mention first among Rembrandt's immediate precursors Mirevelt, whose portraits finely coloured, sober and natural, are close representations of nature, and free from all idealism. And next we contrast with him Gerard Honthorst, "Gherardo della Notte" the Italians called him, brilliant in fortune as in art, whose night effects of torchlight and candles, bold and realistic treatment of subjects of outdoor life, and study of Caravaggio, are all fresh and original notes of the symphony that introduces Rembrandt.

Jan Pinas, who is often described as one of the teachers of Rembrandt,—but not by Orlers nor by Sandrart, who are his only trustworthy biographers,—had studied in Italy with Lastman, Goudt, and Elzheimer. The abrupt contrasts of his lights and brown shadows resemble those of Caravaggio. Contemporary and his fellow-townsman at Haarlem, was Pieter de Grebber, who, like other artists of this city, painted occasionally in a style of brilliant colours, breadth of treatment, and splendour of accessories that was quite in the manner of Rubens. But De Grebber had another style, in the character of Pinas and Lastman, in which his effects of bright light in the midst of brown shadows, his choice of oriental costume, and the general arrangement of his theme are typical of the tendency that was leading up to Rembrandt.

Haarlem was crowded with painters at this time, and the principal subject of their art was a kind of historical portrait painting on a large scale, representing the dignitaries and civic corporations of the place, in groups of a dozen and more, life size, or nearly so, on enormous canvases. These are called "Doelenstukken" or "Regentenstukken," and are extremely interesting, not only for their lively contemporary record of stirring political incidents and personages, but equally for the truth and realism of their art, this last quality of realism being that which, combined with true sentiments of light and colouring, brings them in the category of works strictly precursive of Rembrandt. This style of painting was practised at Leyden by Joris van Schooten, who is said to have been a teacher of Rembrandt; at Amsterdam by Thomas de Keyser, famed for the life that he infused into these enormous pictures; and at the Hague by Joannes van Ravesteyn, whose portrait by Van Dyck still exists. His principal work represents the 'Civic Guards' drinking the glass of wine that was offered them once a year by the magistrates. This magnificent canvas, deep in colour and warm in tone, has qualities of slanting lights in brown shadows, tones brown and gilded, and amber flesh tints that Rembrandt himself would not have disowned. There is a great analogy between Ravesteyn's paintings and the 'Anatomy Lesson' of Rembrandt.

But the greatest master of his style, and of the whole school of this period, is Frans Hals. His immense pictures are admirable for their perfect harmony and unity of colour and purpose, and he deserves to rank as the most brilliant heralder of Rembrandt for the life and character of his figures, for his broad bold painting, for his natu-

ralistic and modernized tendency. Hals was the brilliant introduction, the *Allegro vivace con brio* of the majestic Rembrandt symphony.

In the meantime the enfranchisement of genre painting and of landscape proceeded by the same degrees. Van de Venne, Van de Velde, and Molyn divided their studies between landscape and figures. Van Goyen, Roghman, Wynants, Ruysdael, were all landscape painters *par excellence*, and in their hands this branch of their art assumed a full independence. Bruegel, Bril, Elzheimer, De Momper, and Savery had thought it necessary, while treating landscape as a principal subject, to insert in their pieces, as a sort of apology for it, historical or biblical scenes, or animals. Van de Velde, Van Goyen, Wynants, and Roghman were the first to become faithful interpreters of nature in this branch of art. Hitherto the landscape painters had rendered trees and plants greatly in detail; but these painters, especially Van Goyen, expressed foliage in masses, and distances by intervening atmospheres; and Roeland Roghman added a grandeur of design and a poetry of colour such as his friend Rembrandt was soon to perfect.

Among those whose works are more immediately connected with the method of Rembrandt, the first place is due to Leonhard Bramer, who was not, as is generally supposed, his pupil and imitator, but his forerunner. The dates of his pictures establish this. He is remarkable, like Rembrandt, for the concentration of his light upon a point; his costumes are oriental or ragged like those of Lastman and Pinas. He was a disciple of Elzheimer, and no doubt, although not in his earlier years, yet later in life, was much influenced by the work of Rembrandt.

Mozes van Uytenbroeck, also a pupil of Elzheimer, was especially a landscape painter, and also an engraver, and in the characteristic details of his compositions we see a great resemblance to Rembrandt's own engravings.

Nicholas Moeyart belongs to the same group and illustrates remarkably the new method of treating biblical subjects, no longer after the traditional fashion, but in a familiar and natural way that appealed more directly to the sympathy of the spectator.

This character is common to Elzheimer and the whole group of his followers and subsequently to Rembrandt himself. Elzheimer loved to surround his biblical and mythological subjects with charming and graceful Italian landscapes, and to dress his characters in the familiar costumes and attributes of daily life. The influence of Elzheimer upon the Dutch painters who lived in the early part of the seventeenth century can scarcely be exaggerated. They surrounded him as pupils and friends in Rome, his works were abundantly imported and multiplied by engravings in Holland, and there is no doubt that they played a principal part in the art-education of the great Rembrandt.

The genealogy of Rembrandt's immediate ancestors in art closes with the name of his instructor Pieter Lastman. We know less of this painter's life than we know of his career in art, and the latter alone interests us. He joined the circle of Dutch and Flemish artists which grouped round Elzheimer in Rome; and his early works, moderate in merit, are valuable for their illustration of the peculiar charms of natural feeling, truth and treatment of light; and as a definite link between Elzheimer and Rembrandt. A notable characteristic of this period of Lastman's work, derived from Elzheimer, is the intro-

duction into all his landscapes of foliage of large leaved plants. In common with Guercino, Domenichino, Honthorst, Ribera, Guido, and others, Lastman was a follower of Caravaggio and the so-called "colourists" or "brownists," to whom the intensity of their effects of light and shade was dearer than truth of design. Rembrandt, following the same school, set right their errors of violent contrasts and absence of gradation or transparency. His shadows are always transparent and harmonize with the lights, and his power results from the ingenious modulation of a long scale of tones. Lastman was much sought by pupils, and his success in Holland was brilliant. The poet Vondel calls him the Apelles of his age, and inquires which Pieter—Lastman or Rubens—deserves the palm. The later pictures of Lastman possess to a remarkable extent the qualities of transparency, mystery, and immateriality which fascinate the student of Rembrandt.

On the whole, the interest attaching to Lastman is chiefly derived from the problem of the extent of his influence on his pupil. He represents a period of transition in the history of art. Superior to many of his precursors, he was surpassed by several of his younger contemporaries. Many of Rembrandt's works are identical in style with those of Lastman—costumes, buildings, even the action of his figures are found in Rembrandt; and he has some of Rembrandt's qualities in his treatment of Light. But the distance between the two is immense: it is that between an experimental essay and the achieved result.

## CHAPTER III.

### AMSTERDAM IN THE YEAR 1630.

*Urbs spaciosa, potens opibus, tectisque superba;*
*. . . . totoque parens commercia mundo.*

BARLÆUS.

AMSTERDAM was at this time — 1630 — a rich and flourishing commercial city of a hundred thousand inhabitants, intersected by the river Amstel, and by numerous canals. The lofty houses of the citizens formed the streets; the mansions of the nobility lined the quays. The tapering roofs and towers of churches and public buildings rose in the midst.

The architecture of Amsterdam contained, even then, a few traces of the florid Gothic style in the churches and ancient convents, and in the peaked gables, the ornamental arches, and profiles of the houses; but Hendrik de Keyser, the town architect, had created a new national style which, though based on the Italian Renaissance, was original in its character. This architecture, with pilasters and classical plain-moulding at every storey, was picturesque in its ornamented gables, its grotesque heads, its carved stone garlands, and its bonds of red brick and free-

stone. To this style was associated that of Danckerts de Rij, the admirer and follower of the Italian, Vincenzio Scamozzi. And all these modern and ancient constructions were modified by the tastes of the day. Each house had a family character or emblem of its own. The façades, escutcheons, medallions, and signboards were decorated with allegorical subjects in bas-relief, figures and scenes borrowed from the Bible, family mottoes, proverbs, rhymes, or play upon names. For instance, "*De Witte Pers*," "The White Press," was the sign of Pers,* in the Warmoesstraat. "Steadfastness" was the motto of the celebrated poet Vondel;† and in the Kalver-straat, Dancker Danckerts, printer and publisher of engravings, books, and maps, lived at the grateful sign of "Thankfulness" (*in de dankbaarheid*). In the same street, in the house "*de Visscher*," was Claes Jansz Visscher, a well-known publisher and engraver.

Perpetual bustle and crowd pervaded the streets, canals, and rivers. The Y and the Amstel were crowded with vessels. The city was trading with the whole world, and was the exchange of all nations, and the focus of civilization. Artists came there in great numbers with the double object of studying the peculiar picturesqueness of the city, and finding among its wealthy merchants a market for their works; and among them Rembrandt established his studio. He was not a stranger in the place where, six or seven years ago, he had passed his short apprenticeship with Lastman. And, even after his return to Leyden, he had not been forgotten in Amsterdam, for from that city he had received numerous commissions.

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* *Pers* means "press." † *Vondel* is "a little bridge."

Among the artists with whom Rembrandt was already on intimate terms was Nicolaes Moeyart, who had settled there in 1624, and entered the guild of painters in 1630. He followed Elzheimer's school, and must have welcomed Rembrandt as a colleague: he has been already mentioned among the precursors of Rembrandt. His pupil Salomon Koninck also worked at historical and portrait painting on the same principles, and in colour, chiaro-scuro, choice of subjects, and costumes was entirely of his master's school. Another remarkable advocate of the same style was Jan Lievens, who had studied with Rembrandt under Lastman. Lievens tried to combine Rembrandt's deep sentiment for colour and shade, with a greater regard to form. He is a remarkable artist, and his position has never been properly established among his contemporaries. To Lievens must be assigned a picture long attributed to Rembrandt—the charming portrait of a young man, which Seghers has wreathed with flowers, in the Belvedere Gallery at Vienna.

One of the earliest friends and disciples of Rembrandt was Jan George van Vliet, born in 1610, at Delft, of a patrician and artistic family. He is remembered by his etchings, but he also deserves notice as a painter, though his pictures are extremely rare. But Van Vliet is known best of all by his engravings after Rembrandt; and he was the first who devoted himself to the reproduction of the young master's works. Already, in 1631, he had executed after him several vigorous heads of old men, as well as some biblical subjects, and in 1632 he published a series of beggars in Rembrandt's style. He enters perfectly into the artist's sentiment, but, in seeking after a strong effect, he has perhaps dwelt too much on sheer contrast of light

and shade without intermediate tones. His plates, nevertheless, contain vigorous and picturesque effects. Salomon Savry was another engraver at Amsterdam who reproduced Rembrandt's works. The works of the young artist were therefore appreciated at a very early age.

The precise date of the commencement of the life-long friendship between Rembrandt and Roeland Roghman is unknown, but sympathy on art-subjects soon drew the two men together. Roghman, from all we know of him, appears to have been a man of independent ideas, like Rembrandt, with strong opinions of his own on art. His two large mountainous landscapes in the Cassel Gallery, long attributed to Rembrandt, and the splendid landscape signed Roeland Roghman, in the Oldenbourg Museum, are paintings full of character.

Upon his arrival in Amsterdam Rembrandt hired apartments over a shop on the Bloemgracht, a quay situated to the extreme west of the town, where he soon had many orders and many pupils. It was in this studio that he painted his principal work of the year 1631, 'The Presentation in the Temple,' known in Holland under the name of 'Simeon in the Temple,' now in the Museum at the Hague. This painting occupies a very important place in Rembrandt's works. It is the first of his known paintings containing several figures, and the treatment of the subject is very original. It differs from the works of those artists who were accustomed to call themselves "historical" or "religious painters," and has nothing in common (unless it be in the choice of subject) with the religious paintings of the old Italian, Flemish, or Dutch Schools. Rembrandt's school of historical painting is that of Elzheimer, Lastman,

Pinas, Uyttenbroeck, and Bramer. Here, as in his 'St. Paul' of 1627, his 'St. Jerome' of 1629, and the 'Philosopher in a Cave' of 1630, Rembrandt follows his co-religionists in art, in the choice of subject, costumes, religious ornaments, and architecture, as well as in the treatment of colour and strong shadows.

In this same year, 1631, Rembrandt produced a painting on a large scale, the figures nearly life-size, taking for his subject 'The Household of Joseph and Mary.' This beautiful picture, which until now has attracted little notice, shows that Rembrandt was already able to paint large figures, as he proved again in the following year in his 'Lesson on Anatomy.' There is a great contrast between the minute execution of the 'Simeon' and the large and broad touch in the 'Joseph and Mary.' We have a larger number of portraits of this time. 'The Young Man,' now at Windsor; the 'Prophetess Anna,' in the Oldenbourg Gallery; the 'Portrait of a Man,' in the Brunswick Museum—the last-named a good specimen of his portrait painting in the style of the 'Lesson on Anatomy.'

Besides these various works we have about forty etchings of this year; twenty of them are studies of old men's heads, beggars, and various small subjects. Among them are two portraits of his mother representing the old lady seated; one, with her head covered by a black veil, a very good picture in the same sentiment as the 'Old Man' of Cassel; the other with a lace cap, the face in profile, showing a great deal of character.

There are various studies of his own portrait of this date. One of them representing him at half-length, with a broad hat and embroidered mantle. His left hand is



THE LECTURE ON ANATOMY, BY PROFESSOR NICOLAAS TULP.

*Painted by Rembrandt, life-size, for the Guild of Surgeons at Amsterdam. Now at The Hague.*

visible, and gloved and covered with a frilled cuff. The head, with its fair hair, is lighted up in a peculiar manner. This portrait, very delicately finished and of a fine soft tone, is one of the master's best etchings. It tells us very clearly his curious manner of working. The first plate shows nothing but the head perfectly finished, without any trace of the body. He must then have made a free-hand drawing on the copper without any previous sketch. In one of the essays now at the British Museum he has added the body in crayon. Later on, he bought back again the plate he had sold, but as he advanced with the work he made it all too black. The third state is the most perfect in point of colour and tone.

Towards 1632 Rembrandt became acquainted with Claes Pieterszoon Tulp, a man of about forty years of age, celebrated as a doctor, anatomist, and chemist. From 1628 to 1653 Tulp was the professor of anatomy in the Surgeons' Guild, and lectured twice a week in a room behind the "little hall," in the Nes. These lectures were attended by Rembrandt, who thus came to be acquainted with the professor, and when the heads of the guild determined to have their portraits painted, Tulp made choice of Rembrandt to carry out the project. The painting of large pictures representing the chief men of the guilds and corporations was a prominent feature of the Dutch School, but none of these pictures, excepting perhaps those of Frans Hals, have much artistic interest; and even he has not given to his portraits the amount of significance Rembrandt condensed into his 'Lesson on Anatomy. The idea of this composition is, however, by no means absolutely new. Aert Pietersen in 1603, Thomas de Keyser in 1619, Nicolaes Elias in 1625, at Amsterdam, as well as

Pieter van Mirevelt, at Delft, in 1617, had all painted similar subjects; but although the works of Pietersen and Mirevelt were most probably present to Rembrandt's mind, the 'Lesson on Anatomy' must be regarded as original. The excellence of Rembrandt's picture does not lie alone in the composition, the expression, and character of the admirable portraits, or even in beauty of colouring and execution. It is, above all, the conception which has made this work imperishable. From this picture dates Rembrandt's fame. Rembrandt has applied to this work his usual system of concentrating upon one point the double interest of the picture and of its subject. As the 'Simeon' is the first of a long series of small compositions, so the 'Lesson on Anatomy' is the type of a great number of portraits. As a painter Rembrandt made an immense progress from his 'Simeon' to the 'Lesson on Anatomy.'

Among the portraits of 1632 are 'Matthys Kalkoen,' one of the doctors painted in the 'Lesson on Anatomy;' the 'Portrait of a Man,' in the Fesch Gallery; 'Van Coppenol,' the caligraphist, in the Cassel Gallery, a man much sought after and flattered both by the artists and poets of that period; and two beautiful pictures of Jan Pellicorne and his son, and Madame Pellicorne and her daughter, now in Sir Richard Wallace's collection. In a small portrait of 'Maurits Huygens,' the Secretary to the Council of State, the tone is warmer, and the chiaro-scuro more accentuated. Of this year are likewise the 'Oriental standing,' in the Gallery of the King of Holland; 'Jesus with Nicodemus;' 'Moses saved from the Water;' the 'Rape of Proserpine,' a very beautiful picture in the Berlin Gallery, and others.

Rembrandt etched but few plates this year. A 'Man on Horseback;' a 'Cottage with White Palings,' his first

landscape; the 'Seller of Rat's Poison,' a picturesque piece in the style of Adrian van Ostade; 'Jesus being carried to the Tomb;' and a much larger composition, 'The Resurrection of Lazarus,' mark the commencement of his brilliant innovations in this branch of art.

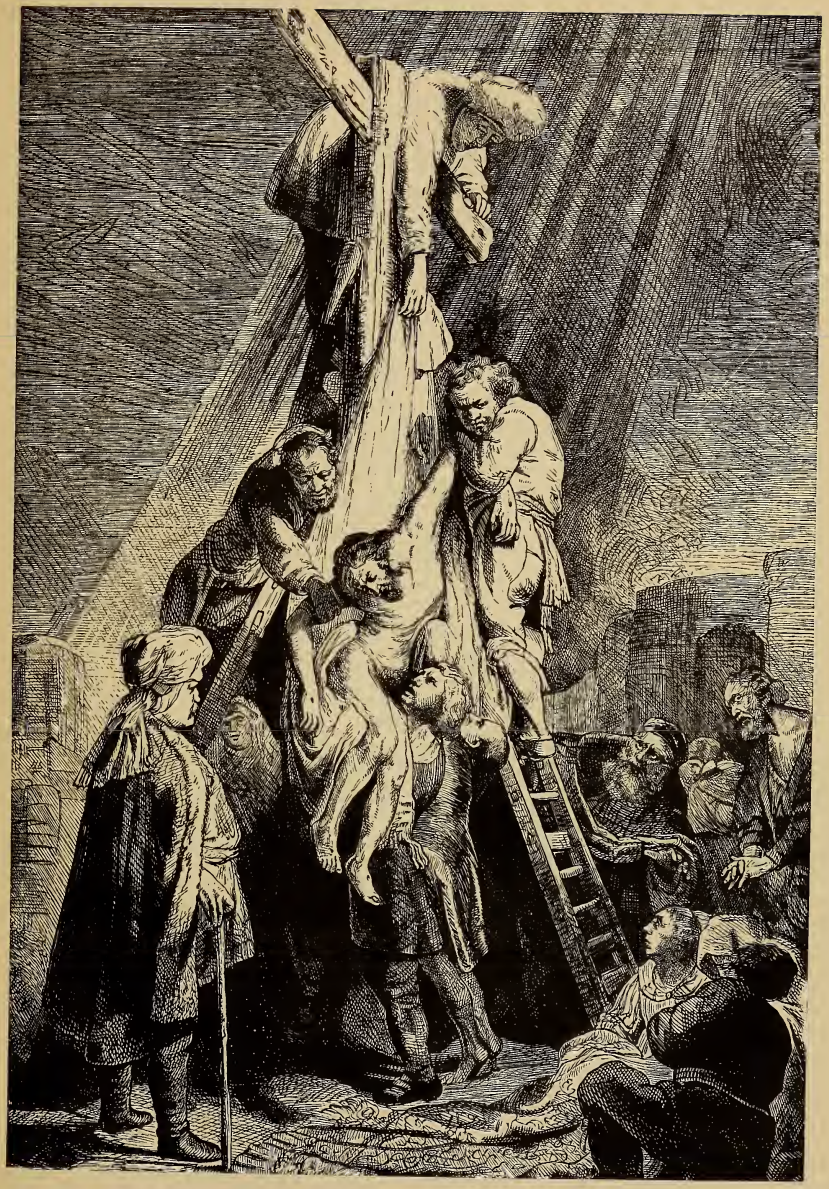
For his works of the following year, 1633, Rembrandt chose his subjects chiefly from the Bible. One was a 'Susannah surprised by the Elders' in the Youssoupoff collection. Very well known also is the picture 'St. Peter's Vessel' (*'het Sint Pietersscheepje'*), which during the seventeenth century was in the Hinloopen collection. The prow of the little vessel lifted by an enormous wave is flooded with light, while the remainder of the picture is enveloped in shadow and neutral tints.

Three smaller pictures seem to be developments of the style of the 'Simeon.' Two of them, 'The Raising the Cross,' and 'A Descent from the Cross,' were sold to the Stadtholder of Holland, Prince Frederick-Henry, and form part of the remarkable series which passed from the Dusseldorf to the Munich Gallery. In both pictures the sky is covered with clouds. The light is concentrated on Christ and those around Him. The drawing is correct and careful, and the execution very finished. There are few colours used, the general tone being composed of brown, grey, and green. There is a greater decision and boldness of manner than in the 'Simeon.' The 'Good Samaritan,' now in Sir Richard Wallace's collection, a charming little picture of a warm tone and fine touch, is also of this year, as well as two little genre pictures, now in the Louvre, each bearing the title of 'The Philosopher in Meditation,' and a similar picture in the Brunswick Gallery, 'A Philosopher Studying.'

Among the numerous portraits of this year, there is one almost life-size, known under the name of the 'Ship-builder,' now in the possession of Her Majesty, which resembles in some degree the 'Lesson on Anatomy,' and is remarkable for its simplicity and harmony of effect.

Of this date also are a number of heads, painted or etched with a special object of studying effects of light and shade, in which the only light falls on a small part of the cheek, nose, and shoulder of the subject. The etchings of 1633, especially the 'Descent from the Cross,' the 'Good Samaritan,' and the 'Flight into Egypt,' are very fine compositions, though it is probable that some of the work was filled in by his pupils. Rembrandt's intimate acquaintance with the text of the Bible is remarkably shown in the details of his works on Scripture subjects.





THE DESCENT FROM THE CROSS.

*From the etching by Rembrandt.*

## CHAPTER IV.

### SASKIA VAN ULENBURGH.

### 1634 TO 1642.

REMBRANDT'S works are an emblem of his life, deep shade in the background, twilight grey on the surroundings, a flood of light on the principal figures. Such a bright light is introduced into the student's solitude when a young and pretty woman is seen beside him, and the painter's affection is at once immortalized by the repeated production of her likeness in all his work. Sometimes a young girl archly smiling; then as the queen of the fairies; then dressed in a luxury of silks and jewels; or seated on her husband's knee; or presiding over his table in the dignity of a matron—Saskia van Ulenburgh is the centre of the painter's world. Rembrandt never wearied of this model: as Queen Artemisia, Bathsheba, the Jewish wife, or as Samson's bride, she constantly figures as the beautiful inspiration, for many years brightening and cherishing the heart and the fireside of the painter. Splendid in the fantastic light of his compositions, she shines upon the artist's life like a luminous meteor.

Saskia van Ulenburgh, the orphan daughter of Rombertus Ulenburgh,[5] a Frisian lawyer of high position, noble birth, and considerable wealth, was born in 1612, and, as appears by the official register, married Rembrandt on the 10th June, 1634. Through her brother-in-law, the painter Wijbrand de Geest, a man of wealth and influence, and through her cousin Hendrik Ulenburgh, the publisher of Rembrandt's engravings, Saskia must have become acquainted with the young painter, already celebrated as the author of the 'Simeon,' the 'Lesson on Anatomy,' and a score of superb portraits. She was still very young, and Rembrandt, neither handsome nor polished, owed to the lustre of his genius the success of his suit.

Beatrice is inseparable from Dante, Mona Lisa from Leonardo, Vittoria Colonna from Michelangelo, and with Saskia van Ulenburgh commences the brightest epoch of Rembrandt's life. Through his marriage with her he entered a family distinguished in the Senate, in literature, science, and art. With her he received a considerable fortune. She created for him the joys of domestic life. But it is also Saskia who shines in his works, who gives life to numerous portraits and furnishes the subject for so many compositions. These figures are sometimes real portraits, sometimes more or less enveloped in the nimbus of his fancy. One of the artist's best portraits of her is a pencil drawing on vellum, in the Berlin Museum. It represents Saskia seated, facing the spectator, resting on her right arm, holding a flower in her hand, her left arm supporting her head. Her large hat throws a slight shadow on her forehead, and the expression of her face is pleasing and cheerful. An inscription on the margin of the picture says, "*dit is naer myn huysvrow geconterfeit do sy* 21 *jaer oud was den derden*

*dach als wy getroudt waeren de 8e junyus* 1633." "This is a portrait of my wife, when she was 21 years old, on the third day after our marriage, the 8th of June, 1633." Rembrandt evidently added the inscription some time after taking the sketch, and by a trick of memory has confused the dates. Saskia was born in 1612, and was therefore twenty-one years old in 1633, but the date of Rembrandt's marriage, according to official documents, was 1634, not 1633.

In 1632 and 1633 we have several portraits strongly resembling Saskia, and one about which there can be no doubt. This is the picture in the Dresden Museum, dated 1633. The head in this portrait is slightly inclined, the long chestnut curls are covered by a cherry-coloured bonnet, ornamented with white feathers. The light falling on the figure from above illuminates the rim of the bonnet and the lower part of the face, while the forehead is covered by the shadow thrown by the hat. She is smiling at the spectator, but the expression is not pleasing, nor is the smile agreeable.

In the same year Rembrandt painted the large portrait in the Cassel Gallery. In this picture Saskia is very richly dressed and covered with a profusion of pearls and precious stones. The face, a delicate profile of a bright, fresh colour drawn against a dark brown background, is entirely in the light, almost without shadows. Intended for Saskia's family, who would prefer a careful execution to artistic freedom, which might have seemed to them a little careless and rude, this portrait, though a remarkable painting, finished with extreme care, masterly in its detail, and painted with a precise touch, does not exercise the same irresistible fascination over us as some others of the master's portraits.

Saskia was also a favourite subject for his etchings, and in one of the date of 1636, we have a charming picture of his domestic life. It represents Rembrandt seated at a table drawing with a pencil, and Saskia seated opposite to him. In 1639 she appears again as the centre of a group of six heads. In all these pictures she is beaming with happiness and health, beautifully dressed and wearing a profusion of jewels. Saskia figures also as the model of many of her husband's paintings and etchings of biblical and mythological subjects.

The extraordinary hold that Rembrandt's method took upon the school of his day, is evident not only from the numerous engravers who devoted themselves to the reproduction of his works, but also from the number and eminence of the pupils and imitators who thronged his studio, and who scrupulously followed his footsteps. Among these Gerard Dou, Salomon Koninck, Lievens, Van Vliet, Ferdinand Bol, Jacob Backer, and Flinck form a school of singular uniformity. It appears to have been Rembrandt's custom to give the same subject to each of his pupils successively, and those who wished to study Rembrandt's system applied themselves to a repetition of these subjects.

The year of Rembrandt's marriage, 1634, was fertile in important works, among which are the 'Artemisia' of Madrid, 'St. Thomas' of the Hermitage, 'St. Peter,' 'Judas,' and a larger 'Descent from the Cross.' Among the portraits of this year are three life-size, of which that of 'Martin Day'[4] is the most remarkable for life-like expression of the figure and the management of the various tones of black in the costume, relieved only by the white of lace and reflected lights of silver. This portrait has much in common with



SASKIA VAN ULENBURGH, REMBRANDT'S WIFE.

*From a drawing by Rembrandt in the Berlin Museum.*

the 'Lesson on Anatomy.' A similar portrait is that of the poet Krul, a grave and simple personage, whose character appears to have given to the artist's style an unusual degree of sobriety and carefulness. Among other portraits of this year are several of his own, which show great freedom of treatment. In the portraits of others he was restricted more or less by the tastes of his clients, who objected to intensities of colour which they did not understand; but with his own features he could do as he liked, and these portraits may be regarded as sportive experiments, in which he learned a thousand new effects of light and costume, refinements of colour and touch.

Among fifteen etchings of this same year are several of himself; the most celebrated is that which, though long called 'A Portrait of Rembrandt,' is now known as the 'Portrait of a Man with a Sabre.' This is one of the finest of all his works. Of this year is also the celebrated etching 'The Angels appearing to the Shepherds:' this is a night effect, with a mass of trees on the right hand and a distance in which a city is seen, with its factories and bridges in a nest of foliage and fires reflected in water. In the foreground the shepherds and their flocks are alarmed by the sudden appearance of the Celestial Glory; in the luminous circles of which thousands of cherubim are flying, an Angel is advancing, and with the right hand raised is announcing the News to the shepherds. The whole composition is wonderful for the energy it displays, and appears as if it had been thrown on the copper with swift, nervous, inspired touches, but always accurate and infallible.

The succeeding seven years of Rembrandt's life offer but few incidents for the biographer; it was a life of quiet in-

dustry untroubled. In December, 1635, Saskia had a son, whom she christened Rombertus, after her father, but this child died young. The painter and his wife had a pleasant home, plenty of friends, and a good income.

Amongst the large canvases attributed to 1635, the 'Sacrifice of Abraham' is of doubtful authenticity. Another historical picture, wrongly called 'Adolphus of Gueldres threatening his Father,' is really 'Samson menacing his Father-in-law.' We have several other subjects of this period taken from the life of Samson, and one of the 'Rape of Ganymede.' All these pictures show the independent spirit in which Rembrandt treated such compositions, and his perfect freedom from the conventional types of the Italian School. He seized the human sympathies of his subject, and painted natural men, expressing various passions in a natural manner, instead of supernatural heroes, conforming their modes of expression to an established rule. His paintings, 'Samson blinded by the Philistines,' 1636, and the 'Feast of Samson,' in 1638, are with the 'Simeon,' the 'Lesson on Anatomy,' the 'Sortie of the Banning Cock Company,' which has long been known as 'The Night-watch;' 'Jacob's Blessing,' 'The Syndics,' and the 'Marriage of Samson,' all typical works, standing out among the painter's other productions like the turrets of churches over the roofs of a large city. Each of them illustrates in a special manner some one or more remarkable characteristic of Rembrandt's work, or some particular stage of his advance in art, and it is by the careful study of these grand paintings that the peculiar merits of the master can be best appreciated.

Another picture, of the date 1638, now in the Dresden Gallery, pleasantly characteristic, not of the artist only,

but of the friendly, sympathetic man, painted in his happiest mood, is that of Rembrandt himself at home, with Saskia on his knee. The figures are life-size, brilliantly dressed and full of an expression of enjoyment. The special merit of this picture lies in the richness and harmony of its colouring, but it is interesting to us for the introduction it gives into the pleasant home life of the painter. The smaller paintings of this period are many in number, and offer remarkable proofs of the pliability of his genius, the versatility of his style and his inexhaustible invention. Each one shows a new feature of the painter's talent, they continue the series that is begun by the 'Simeon.' An admirable succession which bears its own decided hall-mark, and which, like some of the master's etchings, is characterized by a feeling and a love of nature approaching to what is often described as "romantic."

The portraits of this period (1638), in number about twenty, are always admirable for force of expression, accurate delineation of features, life and spirit. About five years before we had new effects of light, greater freedom of treatment, and a warmer tone than in the works of earlier years. One remarkable picture represents two richly dressed persons walking in a landscape, of a Spanish or Venetian character: they are probably intended for the painter and his wife in a dreamland of his own imagination.

Rembrandt's sketches from nature are for the most part mere aids to memory, thrown on to the paper with a coarse pen, a few light dashes of colour, or a few strokes of the pencil. A remarkable series of these is devoted to the illustration of the history of Tobias, a subject much in vogue with Elzheimer and his school. In the meantime an ample harvest of etchings had been produced. Among

the portraits was that of Johannes Uytenbogaerd, a celebrated theologian, and another of Manasseh Ben Israel, an eminent Rabbi, who founded the Hebrew printing-press at Amsterdam. Both of these distinguished men appear to have been personal friends of the painter.

But the most celebrated etching of this time is the 'Ecce Homo.' This is a marvellous composition, consisting of an immense number of figures, admirably disposed. Our Lord is seen in front, standing, surrounded by guards. His eyes are raised to heaven; His hands are manacled and clasped together; and on His head is the crown of thorns. It is one of the painter's grandest works.

Rembrandt was always busy, and we learn from Houbraken that his works were much sought after and well paid for. He was already beginning to form his famous collection of art treasures. Nothing gave him greater pleasure than seeking about in market-places and antiquarian shops for curiosities and objects of art of all kinds. We can believe that no auction passed that he did not attend, and his house began to be filled with old and curious furniture, his walls to be covered with beautiful and costly pictures, and his portfolios to be filled with rare engravings.

In July, 1638, a daughter was born to him, to whom one of his wife's sisters, Titia, stood godmother; the child received the name of Cornelia (*Neeltje*), after the painter's mother; but she died in August. Since his marriage Rembrandt had inhabited a handsome house in the Breedstraat, but about the year 1636 he left it, as we learn from a letter that he wrote about this time to Huygens, the Prince's secretary, petitioning for a more prompt payment of the price of his work, where, he adds, that he now lives next door to Lyonaeus Boereel, in the Nieuwe Doelstraat. But

in 1639 he again moved, this time to the Binnen-Amstel, a newly-built quay, situated at the extremity of the town, in the house named "*de Suijckerbackerij*" (Sugarbakery).

Great changes had taken place in his family since Rembrandt had left Leyden. His father, Harmen van Ryn, died in 1632; and, of his brothers and sisters, Gerrit, Machteld, and Cornelis were dead, and his widowed mother lived alone with her unmarried daughter Lijsbeth. Her eldest son, Adriaen, was settled with his family in his mill on the bank of the Rhine, not far from her house; and Willem, who was established as a baker at Leyden, was also married. In the month of January, 1638, commenced a series of lawsuits between Rembrandt and several members of Saskia's family. One of them contains a document dated July 16th, 1638, offering rather curious details, from which it appears that the previous lawsuits had rather ruffled the tempers of both parties. Rembrandt, advised by his brother-in-law, the advocate Ulricus Ulenburgh, declares "that he and his wife were richly and *ex superabundantiâ* provided with goods, for which they could never be sufficiently thankful to the Almighty; notwithstanding which the defendants had permitted themselves to insinuate that his wife, Saskia, had squandered her patrimony in parade and ostentation." He declares this to be an insult, "which, thank God, is entirely contrary to the truth." He demands that the court condemn the defendants to pay to him and to his wife an indemnity for the slander of sixty-four goud-guldens each (about £7). The defendants answered that neither Rembrandt nor Saskia had been named in the arraigned document; only Jeltie Ulenburgh had been named; and that the words which the advocate Ulenburgh would construe an insult, were used without any intention

of injury. Nevertheless, if the plaintiffs felt themselves injured, they were willing to pay them eight goudguldens, which was enough to satisfy a painter and his wife, who were only private persons (*sijnde maer een schilder ofte schilders-vrouw, ende alsoo privaat personen*). The court decided that there was no insult in the case, and declared the plaintiff non-suited.

The first little Cornelia had died in her cradle, and her parents gave the same name to another daughter, who was born and baptized in July, 1640. But this child also died young. In the following year a son was born, who was christened in September, receiving the name of Titus, after Saskia's sister Titia, who died during this year.

Of all Rembrandt's many pictures of his mother there is none more beautiful than the one he painted in 1639, a year before her death. It is now in the Museum at Vienna. It is a charming portrait, very minutely finished, representing her in a furred cloak with the hood thrown over her head, and resting her folded hands on a staff. He painted her again about this time, reading from a large book, her face lighted up by the reflection of the paper. She was about seventy years old when she died at Leyden, in the September of 1640. In 1634 she had made her will, containing several clauses in favour of her eldest son, Adriaen, and her estate was distributed on the 2nd of November by the lawyer Adriaen Paedts, among whose papers several interesting documents relating to the Van Ryn family have been found. Of all Harmen and Neeltje van Ryn's children, Adriaen, Willem, Rembrandt, and Lijsbeth alone survived their mother. She left a very considerable fortune, chiefly in house property, amounting in all to about 9,960 florins, a large sum for those days.



REMBRANDT'S MOTHER.

*From the painting by Rembrandt in 'The Hermitage,' St. Petersburg.*

Rembrandt inherited for his share a bond for the value of the half of Adriaen's mill, for which the latter was in his mother's debt. This bond was made payable at the rate of 300 florins a year. As it "did not suit him to stay in the town until he could sell the paper," Rembrandt transferred it on the day he received it to his brother Willem and his nephew Jans van der Pluym to sell for him. It is evident that Rembrandt must have been in great want of money to be in such a hurry to get rid of this paper, by the sale of which he must necessarily have lost considerably. And yet the year before, after writing to Huygens as if in great distress for want of the amount the Prince owed him for two of his works, he received a considerable sum. His wife had a good fortune, he himself worked hard, was well paid, and had many pupils. But whether it was his mania for buying paintings and art objects that led him into great extravagances, or that he had not the talent for managing his affairs well, one thing is certain, that he was always in want of ready money. About this time, however, he bought a large house in the Jodenbreedstraat, a continuation of Breedstraat, to which he at once moved, and it is probable that he may have been called upon to pay more for it than he had anticipated. In this house Rembrandt lived for eighteen years.

Of the three branches of the painter's art to which Rembrandt's genius were especially devoted—portrait painting, cabinet pictures, and life-sized canvases—we find the three distinct types at the commencement of his career in his early portraits, in the 'Simeon in the Temple,' and in the 'Lesson on Anatomy.' These three branches are developed with a steady increase of power, of design, and a

profounder study of nature, a touch always growing in freedom and breadth; increasing boldness in his interpretation of the feeling of his lights and shadows, and new resources in the treatment of his subject.

During the years 1640, '41, and '42 Rembrandt produced a number of very remarkable portraits, among them that known as '*Le Doreur*,' which, in reality, is a portrait of his friend the artist Domer, noted for the sunshine in his pictures; a portrait of great expression, displaying a wonderfully warm and golden colouring. Another magnificent portrait in the National Gallery, excellent in design and tone, represents the painter himself, attired as a man of importance in a black cap and furred robe, leaning with crossed arms on a window-sill. The execution is very fine. A very delicate, warm light falls from above on part of the forehead, cheek, nose, and white shirt. It is one of the portraits of this period in which the artist shows a more poetic feeling than in those from 1630-40, where the style is far more prosaic and historic. Another portrait of this period in the same style is the superb 'Woman with the Fan,' of Buckingham Palace, representing a very beautiful woman, dressed in the extremely rich costume of the period. In this picture the touch is very soft, the tone is golden, and the shadows of a soft grey and clear brown tone. The pendant to this picture, representing the lady's husband and painted more in the style of the 'Lesson on Anatomy,' is in the Museum at Brussels.

In 1641 Rembrandt painted a large picture representing the preacher Anslo, a friend of the artist and his wife. The painting in its simple and natural harmony of colour bears a strong resemblance to the 'Shipbuilder' of 1633.

Two portraits in the Munich Gallery, dated 1642—the

'Lady' in the Berlin Gallery, and the 'Lady' in the Cassel Gallery of the same date, both very finished, beautiful in colouring, and almost bearing out in their strange rich dress Houbraken's assertion, that Rembrandt spent hours and even days in the arrangement of his costumes—indicate in their execution and colouring the painter's approach towards his great masterpiece 'The Sortie.' But there are, above all, two portraits of this period that deserve especial notice. These are two of Saskia, one at Dresden, the other at Antwerp. The first, dated 1641, represents Saskia in all the freshness of her beauty, seen through the prism of love and art; in her rich dress, fresh colour, and bright smile, bearing a strong resemblance to the Saskia on her husband's knee. It is difficult to imagine a more charming and amiable face, or a portrait more happy in colour and expression. The work is very carefully finished without being minute, the tone profound, the touch broad and melting. No greater contrast can be conceived to this picture bathed in light, radiant with happiness and health, than the 'Saskia' of Antwerp. This portrait has an indefinable charm. The very soul of the painter seems to have entered into the picture, to which a melancholy interest is attached. It bears the same date as the year of Saskia's death, 1642. The face no longer shows the serene beauty of youth and strength, but its etherealized and delicate features have a thoughtful and dreamy expression. It was probably painted from memory after Saskia's death.

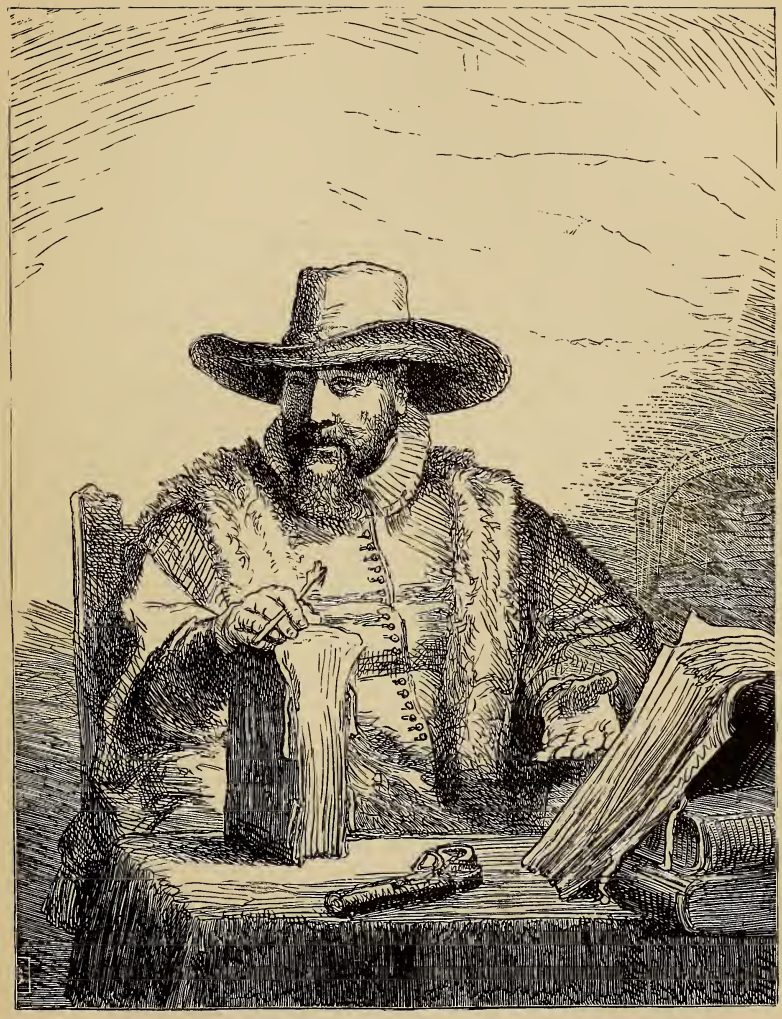
Among the cabinet pieces of this period is the little gem of the Louvre Gallery, 'The Carpenter's Household,' representing the home of Joseph and Mary. This picture bears no resemblance to the grand conceptions by the Italian masters of the mystic mother of God, but treats

the subject wholly in its human character. It would be impossible to render more happily the charm of a mother in the midst of the simple and natural happiness of a home. In the regular features and slender fingers of Mary we meet, not for the first time, traces of the impression the beautiful Italian engravings had made upon Rembrandt. The colouring of this painting is intensely warm; the light falling full upon the mother of Mary, Mary herself, and the Child, leaving Joseph in a neutral tint.

Another beautiful little painting of the same period, displaying a sentiment similar to that of 'The Carpenter's Household,' is the 'Visit of Mary to Elisabeth,' in the collection of the Duke of Westminster. This little picture is chiefly remarkable for the wonderfully harmonious blending of warm and cool tones, and the delicacy of expression combined with a fine effect of light.

In the painting representing 'Ruth and Boaz,' the large space occupied by the landscape in proportion to the figures, who are standing in the corner in a red-brown shadow, is noteworthy. The light falls full upon the plain, the fields are dotted by small groups of trees, and the whole is covered by a clouded sky of grey and gold. This is one of the first specimens we have of Rembrandt's landscapes.

A number of the etchings of this period represent Scripture subjects, including 'The Presentation in the Temple;' the 'Death of the Virgin;' the 'Adoration of the Shepherds;' the smaller 'Resurrection of Lazarus;' 'The Virgin and Holy Child in the Clouds,' a subject the master has seldom treated; 'The Triumph of Mordecai,' a composition full of expression and movement; two of St. Jerome, one in an interior, strongly resembling the 'Meditating Philosopher,' of the Louvre; the 'Angel Quitting Tobias,' and others.



CORNELIS CLAESZ ANSLO.

*From the etching by Rembrandt.*

Among the portraits were that of Uytenbogaerd, the banker, known as 'The Gold-weigher;' his own portrait, 'Rembrandt leaning on a stone sill;' and 'Cornelis Anslo,' the preacher. Among the landscapes were 'A View of Amsterdam' and the plate known as 'Rembrandt's Mill.'

We have three etchings of Lion Hunts of the same time. The largest of these does not yield place to the hunting scenes of Rubens, or the battle sketches of Lionardo. It is full of life, in which a bold hand urged by fancy has traced the subject in vivid outline. The other Hunts aim more at effects of light. The animals of all three pieces are admirable; simply drawn in a few thin lines, but with infallible truth.

Three large works bear the date of 1641 and '42. The 'Susannah,' 'Manoah's Sacrifice,' and 'The Sortie of the Banning Cock Company.'

In the splendid painting 'Manoah's Sacrifice,' now in the Dresden Gallery, Manoah and his wife are represented kneeling, raising their clasped hands, the departing angel, crowned with a wreath of flowers, is scarcely visible, and but feebly illuminated. There is in this picture, painted with a broad touch, a noble sentiment; the expression on the faces of Manoah and his wife, as well as the general tone of the picture, fill the whole work with an air of grandeur and mystery. In execution it closely approaches 'The Sortie;' the composition strongly resembles the etching of the 'Angel quitting Tobias' of the preceding year.

During all this time the painter was elaborating one of those great works, which gathering together all that the master's talent has been capable of during that epoch is alone sufficient to insure his fame.

The year 1642 is a culminating point as well in the career of the artist as the life of the man; containing as it does at once the strongest light and the deepest shadow—the artist's highest triumph—the man's greatest loss. Turning first to the light, it was in this year that the artist completed his great work, known under the erroneous name of 'The Night-watch,' or 'The Amsterdam Musketeers,' but more properly called 'The Sortie of the Company of Frans Banning Cock.'

It is well known that this work has no connection either with a watch or with the night. The painting is not mentioned under this name by any of the older Dutch authors or critics; it is entirely inaccurate, and was first given to it by the French writers of the eighteenth century, who called it 'Le Guet,' or 'Patrouille de nuit,' and Sir Joshua Reynolds followed their error by calling it 'The Night-watch.' Nevertheless, a superficial observer, especially one but little acquainted with Rembrandt's works, might be led to think of a night effect. The painting was so "obscured by oil and varnish, that it seemed to have been tarred," so writes an artist bearing the honoured name of Van Dyck in 1758. It was he who cleaned it and discovered in the background the shield containing the names of the persons represented. He perfectly understood the painter's intention to produce "a strong sunlight."

But although time and varnishers have aided to dim the picture, it was originally painted in a dark tone. There is an interesting proof of this in the following lines by Samuel van Hoogstraten, Rembrandt's pupil, who in his "Introduction to the Academy of Painting" in 1678, writes on the composition and arrangement of this subject:

"It is not enough that a painter ranges his personages

side by side, as one so frequently sees done here in Holland in the *doelens* of the arquebusiers. True masters insist upon unity in their works. Rembrandt has closely observed this rule in his painting of the *doelen* at Amsterdam, too closely, according to the opinion of some; for he is far more occupied with the full-face or principal group, that has his preference (*het groote beeld zijner verkiezinge*), than with the series of portraits that were ordered of him. And nevertheless this same work, whatever there is to say against it, will, according to my way of thinking, maintain itself longer than similar works; for it is so picturesque, so beautiful in its arrangement and so powerful (*zoo schilderachtig van gedachte, zoo zwierig van sprong en zoo krachtig*) that by its side, according to the opinion of many, other canvases look like playing-cards. Nevertheless I could have wished a little more light." How well this passage describes the place held by the great artist in the opinions of his own time! Rembrandt is always wrong in the opinion of his contemporaries. Paid to make a frameful of portraits in which every person represented should receive his own proper share of light, he sacrifices his clients to his chiaro-scuro, and produces an immortal painting instead of twenty portraits. He did the same in his 'Lesson on Anatomy;' and that is no doubt the reason why he was seldom chosen to paint that class of works.

The "Civic Guards" had been painted a hundred times before, seated in a row behind a table, or marching along stiffly in single file; but Rembrandt first conceived the idea of catching them as they hurried out *pêle-mêle* at the sound of the drum to practice. He carried out this idea in a composition replete with life and light; 'The Sortie of the Banning Cock Company' is the brilliant result. The

scene of this spirited picture is the outside of the public building from which the guards issue. Captain Banning Cock and his lieutenant have come out first. They are followed by the ensign displaying the standard with the orange, white, and blue colours of Amsterdam, and the sergeants with their halberds. The drummer is beating the rappel in the right-hand corner in front, a dog is barking at his heels, and the guards armed with arquebuses and pikes are crowding through the door. The painter has chosen the moment of hurry-scurry and general animation for his picture, and no work is more indicative of his greatest quality—that of seizing on a subject, and by the creative force of his genius, and his characteristic drawing and dazzling colours making it his own, and inspiring it with life.

A well-defined succession of Rembrandt's previous works shows his gradual advance towards the qualities of this picture, in which the innumerable gradations of colour and tone blend into a symphony as brilliant as one by Beethoven. Some critics have found the light capricious and arbitrary. The work of an original and independent master will always have much that appears strange at first sight, but is often found to be true to nature when it is properly studied. In the fantastic lights and colours of Rembrandt there is no more caprice than in the drawing of Michelangelo, or the composition of Veronese.

Captain Banning Cock himself was not contented with Rembrandt's work. His face perhaps was too red, or his coat too dark. His portrait and that of his wife were painted soon after by Van der Helst; and himself at the head of his guards by Gerrit Lundens. But while these two pictures have disappeared, that which was not good



THE SORTIE OF THE BANNING COCK COMPANY.

*From the picture by Rembrandt, at Amsterdam.*

enough for the valiant captain has made his name and that of his company imperishable.

Of the painter's triumph we have spoken here. Of the man's terrible loss the next chapter will tell.

Rembrandt's principal pupils of this period were La Vecq, Ovens, Paudiss, Verdoel, Hendrik Heerschop (both in painting and etching a good imitator of his master), and Drost—respecting whose name and history some mystery exists—an important painter, principally of the subjects which Rembrandt was in the habit of selecting for his pupils; Carel Fabritius, an artist of great promise, who was killed at the age of thirty by the explosion of a powder magazine; Vermeer, who is described by a contemporary biographer as "the phœnix who rose from the ashes of Fabritius;" a second Fabritius, a good painter of whom little is known; and the celebrated writer Hoogstraten, to whose literary works we are indebted for a number of interesting details bearing on Rembrandt's life.

"One day," Hoogstraten writes, "when I was persecuting Rembrandt with too many arguments and questions, he answered me, 'Learn to do well what you already know, and you will find in time the unknown things that you now inquire about.'"

From each of these pupils, who, it is said, worked in separate little chambers at the top of the house, Rembrandt received one hundred florins a year. He likewise derived a considerable profit from the sale of the paintings and etchings upon which they worked. These amounts, together with the sums which he received for work entirely his own, must have brought the painter in a considerable income.



## CHAPTER V.

### REMBRANDT'S HOME.

### 1642 TO 1646.

TO the extreme east of Amsterdam, in the suburb of St. Antonie, and where the gate of the same name formerly stood, a large space had been recently covered with houses. In this extension of the town, which dated from 1593, was included the St. Antonie Breedstraat, where Rembrandt first lived after his marriage, and the Jodenbreedstraat, where we now find him. This street was inhabited, as its name indicates, by the Jewish population of the town. There, crowded together in high narrow houses, with their pointed gables, stone steps, and raised entrances, lived this animated and industrious people, forming for Rembrandt an inexhaustible field of picturesque life. The house which he had bought, the second from the corner, was built in 1606, as we learn from a stone cartouche still to be seen on the second storey. It was in the Renaissance style of the period, of bricks and freestone, with low arched windows, two storeys high, besides the ground floor and

basement. A triangular pediment crowned the façade. We are able to entirely refurnish this house as it was during the painter's life-time. Let us mount the steps: we first enter a hall, such as Pieter de Hoogh loved to paint, and which in the houses of citizens of the seventeenth century was well furnished. Near the window the paved floor is partly covered with narrow deal planking, and round the walls stand six Spanish chairs, four of them with black cushions. Twenty-four pictures hanging on the walls showed the proprietor's taste. Besides several plaster-casts there were pictures by Brouwer, four by Lievens, a small landscape by Hercules Seghers, and fourteen of Rembrandt's own paintings, among them several landscapes, and one of those beautiful lion hunts we have so often admired, and, lastly, a 'St. Jerome'—perhaps one of his early pictures of 1629.

The visitor, who was then admitted into a small antechamber, found plenty to occupy his attention in case he were obliged to wait. It was like a drawing-room of the present day; the walls were hung with pictures, some of them in handsome gilt frames. There were sixteen of Rembrandt's works, several landscapes, various sketches of houses, a 'Descent from the Cross' a large picture in a gilt frame, a 'Resurrection of Lazarus,' a 'Flagellation,' and others. There were works by Pinas, a 'Tobias' by Lastman, others by Lievens, small pictures by Brouwer, Seghers, Simon de Vlieger, and even by Lucas van Leyden. But what, above all, invited attention, were several Italian paintings, a Palma Vecchio, a picture by the elder Bassano, and a head by Raphael. The furniture of this room consisted of a table covered with a Tournay cloth, six Spanish chairs cushioned with green velvet, a

looking-glass in an ebony frame, and a marble sideboard. The intimate friends of the family would enter the adjoining room behind the drawing-room. Here we are no longer in the house of a mere painter, but in a collector's museum. The walls again covered with pictures, Rembrandts in profusion, a 'Virgin and Child,' a 'Sketch from the Crucifixion,' a 'Nude Woman,' figures by Brouwer, landscapes by Seghers and Porcellis, some very scarce paintings by Aartgens van Leyden, the 'Head of an Old Man' by Van Eyck, and two copies after Annibale Carracci.

In this room are several utensils which tell us that Rembrandt was accustomed to etch and print here. It was here that he ceaselessly revised his proofs, in pursuit of clearer or softer tones, or different effects of light and shade on his immortal plates.

The room behind this seems to have been the gathering spot of the household. It contained a large looking-glass, a table covered with an embroidered table-cloth, blue-cushioned chairs, a bed with blue curtains, a linen-press, and cupboard of cedar wood. But the man who lived in this room was an artist, and here again we find him surrounded by objects of art. The walls were covered with pictures by Rembrandt, among others the allegorical 'Peace of the Country,' a 'Resurrection,' and an 'Ecce Homo;' paintings by Seghers, Lievens, Lastman, Aartgens van Leyden; a 'Virgin' by Raphael, and a 'Woman of Samaria' by Giorgione.

On the first floor were the master's studios and museum. First, a cabinet filled with small statues of china, plaster, or marble: Roman Emperors, busts of Homer, Ariosto, and Socrates; globes, minerals, plants, shells, and stuffed birds; porcelain from China and Japan; glass from

Venice; curious armour, among it a shield attributed to Quintin Matsys. There were casts from nature, among them a mask of Prince Maurice; several books, and lastly, about sixty leather portfolios filled with drawings, studies, engravings and etchings by Rembrandt, and the principal Italian, German, and Dutch artists. Then followed the little studio divided into five compartments, again filled with curiosities of all kinds, including Oriental instruments of music, pieces of ancient and curious stuffs, and plaster-casts from the antique; among them the Laokoon, at that time but little known. In the large studio we find also a number of weapons, Indian and other costumes, and a statue of a child after Michelangelo. The next ante-room is hung with lion skins; and lastly, there was the little study which contained six of Rembrandt's own paintings. Here we find not only all the implements of an historical painter, but the cabinet of a passionate collector of curiosities, whom Pelo has well characterized as the man who wandered about the town, seeking on the bridges, at the street-corners and on the market-places, Japanese daggers, breastplates, furs, and all he could find that was picturesque. To gain objects for his collection Rembrandt spared no money, and we hear of his giving 80 ryksdaalders for a single engraving of Lucas van Leyden, and at an auction as much as 1,400 florins for fourteen more of his plates.

Rembrandt's collection, Rembrandt's whole house, shows that he was not, as he has often been represented, an eccentric, whimsical man, caring for nothing but his own productions, but that he was as familiar with the Italian as with the old German masters, and appreciated the grand works of antiquity.

If we glance at his private life we find in it perfect sim-

plicity, a sober and regular life, full of work, a quiet and happy household, a devoted wife. In the evening the family usually assembled in the blue-room at the back of the house. Here, in the dim background, stood the large bed, the cupboard, and the little chest of drawers in which the children's clothes were kept. The light concentrated on the principal personages seated around the table—a true Rembrandt effect—leaves in the shade the rest of the room. At the large table we can picture to ourselves Saskia nursing her infant child, or working, while Rembrandt sketches or draws with his etching-point, and not seldom Saskia or the visitors of the family were immortalized on the paper or copper of the artist without their knowledge.

This life of happiness and success culminated in 1642, and from this date the advancing shadows arise. Saskia of the delicate features and thoughtful air of the Antwerp portrait appears to have been declining in health in the spring of this year, and hastened to insure the inheritance of her husband and child in the property that she possessed in her own right. On the 5th of June we know that she signed her will, and on the 19th of the same month Rembrandt accompanied her funeral to the Oude Kerk in Amsterdam, where she was buried in accordance with her own wish. She had lived only thirty years!

The 'Sortie of the Banning Cock Company' in his works, and the death of Saskia in his home, mark the turning point of the double life—artistic and domestic—of Rembrandt. The succeeding period of 1642 to 1654 is rich in great works characterized by increased depth of imagination, a more serious energy of purpose, as well as



SASKIA VAN ULENBURGH, REMBRANDT'S WIFE.

*From the painting by Rembrandt at Cassel.*

alternations of dreaminess, gloom, or even ferocity of disposition.

In addition to the new solitude of his household, other matters at this time troubled him. The works of painters in the Italian School rose in public esteem, and a general reaction stopped the progress in the popular favour of Rembrandt's style. He met opposition with defiance, and took refuge from his sorrow in hard work. The tone of Rembrandt's mind is always reflected in his works—in his mysterious and gloomy landscapes, in the almost infinite variety of his portraits of himself. In this last form of autobiography he had been always indefatigable, and had illustrated with corresponding harmonies of light and shade, colour and accessories, every phase of his experience of life. We know him, from these fanciful portraits, in all his humours, grave or gay, in light and in shadow, in his own character or dressed from his theatrical wardrobe of rich stuffs, jewels, and armour. At one time he is jovial with Saskia on his knee, and a wine-glass in his hand, at another he parades as a noble lord magnificently robed, or as a soldier with drawn sword or standard, or a hawker with his bird on his wrist, and, although no one of these paintings can be described as an accurate portrait, we know his real likeness. Rembrandt was a strong man, of ordinary figure, with a large head, not handsome, but remarkable when he was excited; then it was the head of a lion in the midst of his flowing mane. The nose is thick and the mouth large and unrefined with lips firmly closed, and framed in a stiff horizontal moustache and beard—a mouth that is not given to compliment. The piercing dark eyes are expressive. In them we see the powerful servants of the imagination that combines the incidents of

form, movement, colour and light that they bring home to it. This is the Rembrandt of the etchings of 1638 and 1639, in the fulness of happiness and prosperity. Life opened to him charming with all that was fantastic, strange, unlooked-for, happy—until the blow of 1642 changed all. From this time the portraits cease until in 1648 a remarkable etching appears. In this the man appears as he really was. His splendid robes and travesties are gone with the fierce moustache and the flowing lion's mane. He descends to the simplicity of an ordinary citizen. The hair is cut, the moustache trimmed, the head is covered by a large hat, and his close tunic is without ornament. He is seated at a window and designing, but he raises his head and looks at you full in the face, and the piercing dark eyes are all that remain of the portraits of the previous decade.

In 1643 he finished the 'Toilet of Bathsheba,' which ranks with his best works, and, in execution and colour, is close to the 'Sortie.' The nude figure of Bathsheba stands out in a dazzling effect of light from a background of warm, confused shadows. The figure is not beautiful to a sculptor's eye, nor in the Italian style, but in animation in the flesh colour and in the modelling it is superb. The harmony of the tints and of the general tone is very beautiful: tints of bronze and gold combine with shades of violet, brown, green, and yellow ochre into a warm, poetic, and mysterious gamut. The execution exactly resembles that of the 'Sortie' on a smaller scale, and has the same indescribable charm of mystery and softness. "This picture," Rembrandt said, "should be hung in a strong light, that the eye may penetrate into the shadows." The 'Diana and Endymion,' of the Lichtenstein Gallery at Vienna, is of this period and style; charming for its colour and poetry of light, but carelessly drawn.

'Philemon and Baucis,' a composition borrowed from Elzheimer, and the 'Old Woman Weighing Gold,' are also of this year. The subject of this last picture was a woman who kept a pawnbroker's shop, and appraised valuables and foreign coins, and in the distribution of the estate of Rembrandt's mother we are told that the jewels were valued by such a person, of the name of Neeltjen Francken. This picture has erroneously been described as a portrait of Rembrandt's mother, which it certainly is not.

Several remarkable portraits bear the date, and are characteristic, of this period. One of the most remarkable is the life-sized portrait[4] of 'Machteld van Doorn,' the wife of Martin Day, a soldier of English descent, in which the management of the light and the animation of the composition show an immense advance upon the portrait of her husband, painted by Rembrandt nine years previously. The lady is by no means beautiful, but the painter has endowed her with the elegance of a princess. Rembrandt appears to have been employed on the portraits of a number of distinguished persons at this time, and the refinement and dignity that he impressed upon his work are a sufficient answer to those who reproach his style with want of taste or dignity. But the constant charm of his paintings lies in their spontaneity. Each springs from the impulse of the moment of its execution, and is entirely free from formality or mannerism. Many otherwise remarkable painters have a style of their own, like authors. The style may be good, but it is always the same. Rembrandt, on the contrary, painted more portraits than any man, but adapted to each individual the special rendering that suited him. How immense is the variety of gradations in the long gallery of his figures, from the minute finish of his first 'Old Men,' the close, calm painting of 'Kalkoen,' or 'Cop-

penol,' the deep, warm, mellow tones of '*Le Doreur*,' or 'Saskia at the Window,' through the bronzed and gilded tones of 1642 and 1643, the yellows of 1650, to the bold brush of the 'Burgomaster Six,' the carmines of the Dresden 'Rabbi,' the daring execution of the 'Syndics,' and the fierce boldness of the portraits in the Van der Hoop and Brunswick Museum!

The year 1643, engrossed as it was by portrait painting, produced very few etchings. 'The Pig' and the landscape of 'The Three Trees' are gems of their kind, and bear witness to the master's profound knowledge of the power of the art which he was the first to bring to perfection, and of which he may almost be said to have been the inventor.

Among the paintings of the next year we have the 'Woman taken in Adultery,' in the style foreshadowed by the 'Simeon;' and, in the same manner, a series of Bible subjects—'The Raising of Lazarus,' 'The Good Samaritan,' 'The Descent from the Cross,' 'The Burial,' and others.

Of the 'Woman taken in Adultery'—a grave and solemn scene among the columns and arches of a vast temple—M. C. Blanc writes: "Une lumière sourde, une lueur qui n'a pas de nom, éclaire et enveloppe le tout dans une harmonie mystérieuse." The composition is wonderfully grand. In the midst of a richly dressed crowd of Pharisees and soldiers, and contrasting with them, a Man sits alone, simply robed and barefooted. It is to Him that the wretched woman prostrates herself. Behind are steps and the two pillars—Jachin and Boaz. The crowd is passing up these steps towards an altar, splendid with gold, in front of which sits the high priest. Rembrandt painted this grand picture for his friend and patron Jan Six, Heer van Vromade, in whose family it remained for more than



THE THREE TREES.

*From the etching by Rembrand..*

a century. We have now the happiness of seeing it in the National Gallery, in London.

Among the portraits of this year is one that is called 'Justus Lipsius,' but a comparison of it with etched portraits of 'Sylvius' has resulted in the discovery that the face is that of Sylvius. Rembrandt's portraits are interesting when we do not know the persons represented, but they possess an added historical value when we can name their originals.

The pendant to this portrait is an old lady, most probably the wife of Sylvius, seated in an arm-chair, holding a handkerchief in her hand. This head is finished very finely, and the very beautiful and true tints have preserved their freshness. Rembrandt painted many other portraits this year, among them one now in Lord Radstock's collection, supposed to represent the 'Connétable de Bourbon.' One etching only we have to mention, the 'Shepherd and his Family.'

There are several small compositions dated 1645. A 'Holy Family,' in the Berlin Museum, is a beautifully coloured picture of a very picturesque effect, representing the angel counselling the family to flee. Two subjects from Tobias, at the Berlin and Oldenbourg Galleries, are both in the same manner. A delightful little cabinet piece in the same genre is 'The Holy Family,' showing the interior of a room; it is now in the Hermitage: it represents Mary looking up from a large book that lies on her knee, to draw aside the curtain from the cradle of her Child. The bright red of the cradle cover is of the same tone as that affected by Maes.

Two superb portraits of this year are the 'Old Rabbi,' a wonderful effect of warm and vigorous colouring, and

'Nicolaas Pancras' offering a string of pearls to a young woman who is looking in a mirror. This picture was most probably painted for Pancras's marriage to Petronella de Waart, which is made the theme of a poem by Van Baerle, commencing by an allusion to the burning of a new church at Amsterdam, which happened at that time.

The etchings of this year are again very numerous. Among them the 'Repose in Egypt,' a delightfully naïve and charming composition of great skill in the drawing; the well-known landscapes 'The Bridge of Jan Six,' a sketch after nature, and the 'View of Omval,' a village near Amsterdam, and the fine portrait of Jan Cornelis Sylvius, in an oval.

In the following year Rembrandt finished a small work destined for the cabinet of Jan Six, 'Abraham entertaining the Angels,' a composition similar, but inferior to his etching of the same name. A strange picture, in which the figure of the patriarch is very noble, but in which the many coloured wings of the angels, viewed from behind, have a singular effect. Another charming little interior of this time, representing 'The Holy Family,' is at Cassel.

At this time Rembrandt also painted two works for the Stadtholder, an 'Adoration of the Shepherds,' and a 'Circumcision,' for which he was paid the large sum of 2,400 florins, double that which he had received for a similar work in 1639. In 1645 the Prince had paid 2,100 florins only for two large pictures by Rubens.

A fine composition of the same year is the 'Danaë' of the Hermitage, another of those paintings in which the magic of the brilliant and powerful colouring leads us to forget that the figure is wanting in nobility.



## CHAPTER VI.

### REMBRANDT'S WORK.

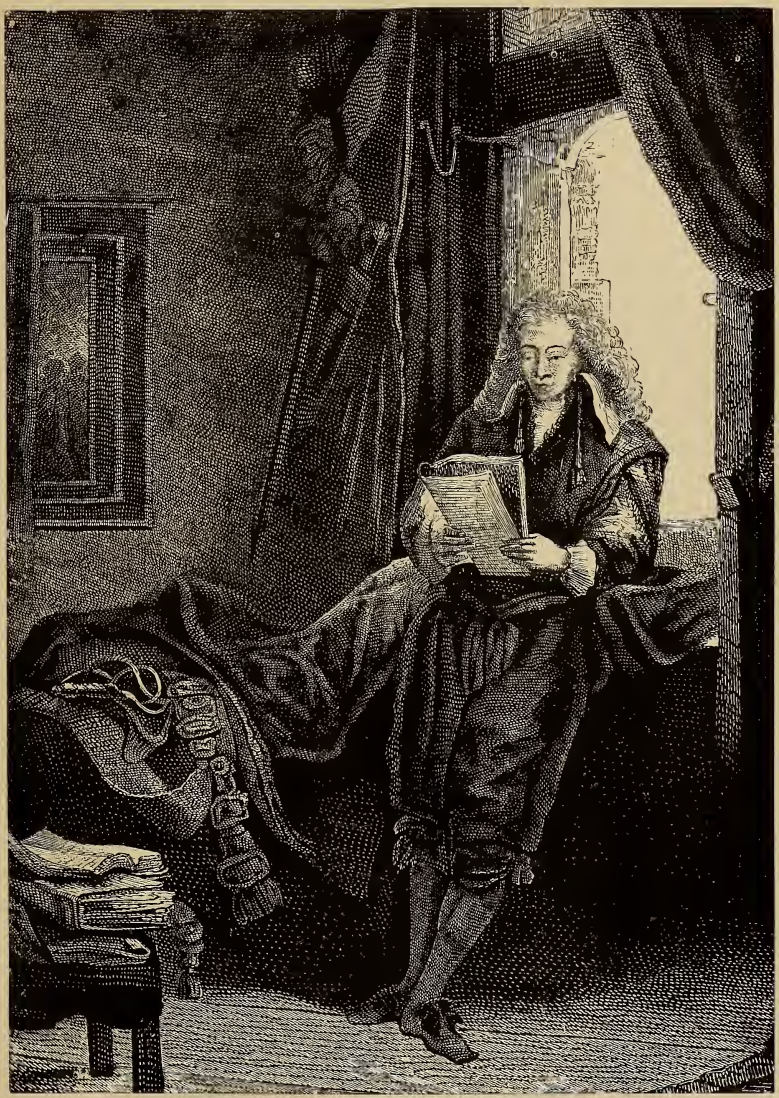
### 1647 TO 1658.

THE names of Jan Six, Burgomaster of Amsterdam, and Rembrandt are inseparable. Popular tradition, which does not trouble itself much about dates, associates the names of the burgomaster and the artist at the very outset of Rembrandt's career. But as Six was born in 1618, he was only twelve years old when Rembrandt first came to Amsterdam, scarcely of an age to be either a Mæcenas or a burgomaster. He was the son of Jan Six, the descendant of a noble emigrant Huguenot family, and a lady named Anna Wymer. Early devoted to study and literature, he entered the magistracy late in life, and was not burgomaster until 1641; in which year Rembrandt painted a portrait of his mother. In 1655 he married Margaret, the daughter of the celebrated surgeon Nicolaas Tulp. Jan Six early acquired a reputation as a man of learning and a poet; he wrote good verses, and in 1648 a tragedy, 'Medea.' As a patron and connoisseur of painting and poetry he was on friendly terms with many artists and men of literary note. Rembrandt and

Jan Six had one very decided taste in common, which must have drawn them much together. Six was not only a learned and enthusiastic lover of books, but also a wealthy collector of objects of art and curiosities, and as a fellow-labourer he must have welcomed in Rembrandt one of the most earnest collectors in the country.

In 1645 Rembrandt etched, as we have seen, 'Six's Bridge,' a view near his friend's country house at Elsbroek, and in 1647 the beautiful 'Portrait of Jan Six,' one of his very best works. It is a characteristic likeness of the burgomaster, standing by an open window in his library. He is resting one elbow on a cushion on the window-sill and is reading from a book which he has folded in his hand; and is surrounded by objects of his museum—old pictures, books, a sword of curious workmanship, and other treasures. When, in the following year, Six was preparing his tragedy 'Medea' for the press, it was Rembrandt who supplied him with a frontispiece representing 'Jason and Creusa kneeling in the Temple of Juno.' There are several memorials of Rembrandt's frequent visits to his friend's house, in the shape of little pen and ink drawings and engravings which he made of the surrounding country, including two small sketches in an album called 'Pandora,' which the friends of Six used to adorn with verses or drawings.

Vondel has celebrated in verse one of Six's portraits by Rembrandt, which gives him dressed in grey, with a red cloak embroidered in gold over his shoulder, the three colours of grey, gold, and red forming a wonderful harmony. Although this picture is painted with such a bold touch as to show perfect daubs of colour when inspected closely, the effect from a distance is wonderful, the form



THE BURGOMASTER JAN SIX.

*From the etching by Rembrandt.*

is perfect, and the tone rich, deep, and powerful. The date of this portrait (1656) is interesting, because it shows that the relations between Six and Rembrandt outlived the scandal and the catastrophes of those days.

The love of art and the memory of Rembrandt van Ryn are perpetuated in this family, and the celebrated Six Gallery at Amsterdam owes much of its fame to its Rembrandts. It contains, among others, a portrait by Rembrandt, known as the 'Little Doctor' ('*het Doctoortje*'), representing a Portuguese Jew (Ephraim Bonus), who settled in Amsterdam, and afterwards purchased the right of citizenship. This life-like picture is of a very warm colouring and broad touch. Rembrandt treated the same subject in a splendid etching (*le Juif à la rampe*), where the attitude of the doctor, who is descending the stairs, with his hand on the balusters, is the same. This etching, together with the portrait of 'Jan Six,' is the type of a new style in which Rembrandt began to treat his subjects; the lines are fine, the shadows soft and full, the tone vigorous and harmonious. That of 'Jan Asselyn,' a painter who studied in Rome, where he attached himself to Claude and Pieter de Laer, is treated in the same manner. Although this artist rather affected the Italian style, he was appreciated by Rembrandt, who has represented him with a pointed hat, and with rather a foreign air about him. Of the same year is Rembrandt's portrait of the doctor 'Johannes Antonides van der Linden,' professor of the college of medicine at Francker, where he greatly enlarged the botanical gardens. Rembrandt, who loved to represent his portrait subjects in the midst of their usual occupations, has given us the learned doctor walking in a garden, with a book in his hand.

Of the year 1648 the Louvre possesses two pictures by Rembrandt, the 'Good Samaritan,' and the 'Pilgrims of Emmaus.' The 'Good Samaritan,' an evening effect, is painted in a sombre brown and red tone, much affected by Maes, at that time Rembrandt's pupil. In composition this picture is neither so happy as the etching of like name of 1633, nor the original drawing, now in the Boymans Museum. The 'Pilgrims of Emmaus' is a very beautiful work, in which again red is predominant, but vaporous and soft; the whole picture is enveloped in a warm light that throws a great charm over the scene.

In 1648 the Peace of Westphalia brought the struggle between the United Provinces and Spain to a close. This event was celebrated at Amsterdam by splendid feasts, fireworks, allegorical pictures, and verses composed by Coster, Brandt, and Jan Vos; Vondel wrote his 'Leeuwendalers;' Flick painted his large picture, 'The Company of Huydecoper;' Terburgh, 'The Congress of Munster,' lately presented by Sir Richard Wallace to the National Gallery; Van der Helst his famous 'Banquet of the Civic Guard;' Lutma engraved his medals; artists and poets alike took part in celebrating "the year of the peace;" but there is no proof that Rembrandt's genius was remembered or called into requisition. But he produced one work this year, which evidently bears upon this event. It is a sketch representing the enclosure of a fortress, the walls of which are visible in the right-hand background, where cannons are blazing and a group of soldiers fighting; the right-hand foreground is entirely occupied by a group of horsemen, of remarkable vigour and truth; on the left are two thrones, on one of which leans a figure of Justice, clasping her hands as if in supplication. The centre, which

is in the light, is occupied by a couchant lion growling, his one paw on a bundle of arrows, the symbol of the United Provinces. The lion is bound by two chains, the one attached to the thrones, the other fastened to an elevation, bearing on a shield the arms of Amsterdam, surrounded by the words, "Soli Deo Gloria." Rembrandt must certainly have thought of a larger work when he designed this sketch, some parts of which resemble a finished painting. But the sketch remained with the master until all his works were scattered in 1656; it is now in the Boymans Museum at Rotterdam.

Of this same epoch, between 1648-50, though the exact date is unknown, is the study *en grisaille* in the National Gallery, the 'Descent from the Cross,' and the 'Unmerciful Servant' of the Wallace collection: the latter a remarkable composition, of a dark colour and reflected lights; the painting is ample and the style grand.

A portrait of 1649, unique among the works of Rembrandt, is the life-sized portrait of 'Turenne on Horseback,' now in Lord Cowper's collection; a picture which has much resemblance to one of the same hero by Velazquez. 'Vertumnus and Pomona,' now at Prague, is also dated 1649. The following year Rembrandt painted a large canvas, 'Samuel Taught by his Mother,' and a small panel, 'The Prophetess Anna' listening to a child's prayer, a very beautiful and simple composition.

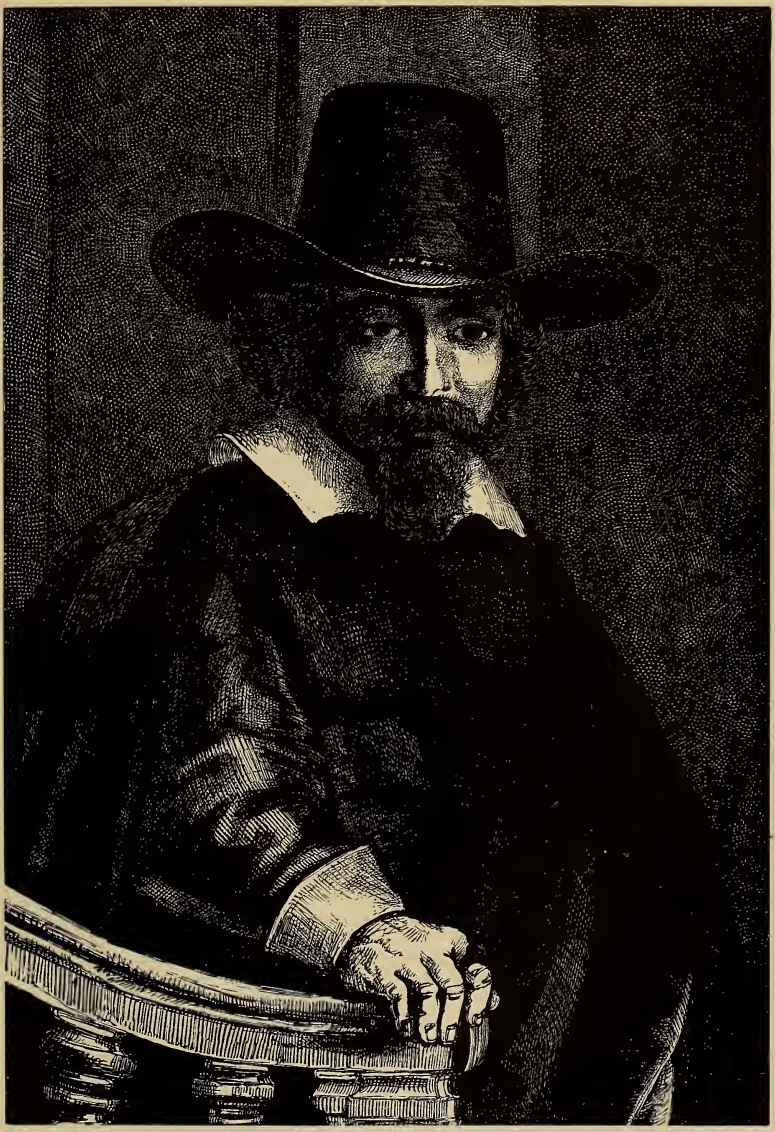
Among the works of 1651 is the 'Head of a Rabbi,' in the National Gallery, a golden effect, and 'Christ Appearing to Mary,' of the Brunswick Gallery. Rembrandt has treated this scene with a poetry admirably rendered with all the mystery and charm of his chiaro-scuro. There is, perhaps, no painter who has better embodied the simple

narrative of the Evangelist; the female figure is especially well painted.

The etchings of this year include two pathetic designs of 'Blind Tobit Feeling for the Door,' and a beautiful portrait of 'Clement de Jonghe,' an artist and print publisher, whose name is associated with the best productions of the Dutch graver: and a large landscape called 'The Gold-weigher's Field,' with a distant view of the country house of Uytenbogaerd, one of Rembrandt's friends, who lived some four miles out of Amsterdam, where Rembrandt must have been a frequent visitor, to judge from the number of sketches he took from the neighbourhood. It is at this period of his career that landscape, both in painting and etching, begins to take a more and more considerable place in Rembrandt's works.

The 'Hundred Guilder Print,' which he published at this time, holds the same rank among the artist's etchings as the 'Lesson on Anatomy' and the 'Sortie' among his paintings; though not dated, it is not difficult to assign to the print its proper place in the period from 1648-50, where it forms the centre of a brilliant group of similar productions.

The subject of this etching is taken from the words "And Jesus went about all Galilee, preaching the gospel of the kingdom, and healing all manner of sickness, and all manner of disease among the people." The serene and calm figure of Jesus stands out from the shadow of the background, preaching to the people around Him. By a superb antithesis, the Pharisees and Sadducees, the priests and the curious and unbelieving are standing on Christ's right hand bathed in light, while from the shadows that envelop the left side of the picture are coming the sick, the possessed, and unfortunates of all kinds. The composition



EPHRAIM BONUS.

*From the etching by Rembrandt.*

is full of feeling, drawn and executed with a rare genius, the details revealing a world of expression and character; the lights and shadows, disposed in large masses, are of wonderful softness. The etching, commenced with aqua-fortis, is finished with the dry point, the silvery neutral tints of Christ's robe and the soft shadows being produced in this manner.

On account of the great fineness of the etching, good proofs of this plate are extremely rare, and were already, in Rembrandt's lifetime, sold at very high prices. In 1660, the artist and collector Petersen Zomer writes on the back of a beautiful copy of a proof, "Given me by my intimate friend Rembrandt, in exchange for the 'Pest' of M. Anthony"—meaning the celebrated 'Pest' engraved by Marc Antonio after Raphael. Gersaint, visiting Holland during the first half of the seventeenth century, learned by tradition that the name of 'The Hundred Guilder Print' arose from the fact that a Roman merchant had given Rembrandt for one engraving, seven Marc Antonios which he valued at that price. Only eight impressions of this plate in its first state are now known: two of them are in the British Museum, a third is in Paris, a fourth at Amsterdam, the fifth at Vienna, the sixth is in the possession of the Duke of Buccleuch, the seventh in Mr. Holford's, and the eighth, Zomer's proof, which was sold for £1,180 in 1867, now belongs to M. Eugène Dutuit, of Rouen.

Between the years 1650 and 1652 we have scarcely any record of Rembrandt's paintings. Whether the great master was ill or travelling, it is certain that, excepting a few unimportant works—such as the 'Prophetess St. Anna,' painted in 1652—we have no further traces of his work.

About 1653, the painter appears to have been very busy with portraits of his friends, Coppenol, Van Tromp, and others; and in the record of the following year we find the 'Bathsheba' of the Louvre, the 'Potiphar's Wife' of the Hermitage, and the 'Woman Bathing' of the National Gallery.

Between 1650 and 1654 we have few etchings. They include a 'Landscape with a ruined tower' and 'The Sportsman,' in which a beautiful effect is produced by dry-point—a method Rembrandt much used in his later years; and a few biblical subjects — 'Christ with the Doctors,' 'A Flight into Egypt,' and 'Our Lord and His Disciples at Emmaus.'

In the year 1656 Rembrandt painted a large picture, the 'Lesson on Anatomy of Joan Deyman,' containing the portraits of nine celebrated doctors for the Surgeons' Guild, all trace of which has unfortunately been lost,* excepting a copy by Dilhoff. It is a fact worthy of remark, that all through his life, Rembrandt was on friendly terms with the most celebrated doctors of Amsterdam.

Of the same year are the two chief paintings of this epoch, 'Jacob Blessing Ephraim and Manasseh,' and 'St. John Preaching.' There are many of Rembrandt's works which bear the stamp of his time, but there are others, and among them the 'Jacob,' which belong as much to all times and all nations as the masterpieces of Greek sculpture. This touching scene, which is simply rendered with all the power of Rembrandt's art, represents the aged patriarch extending his hands, which Joseph is guiding, towards the boys, who are kneeling before him.

* At the Leeds Exhibition of 1868, a painting, attributed to Rembrandt, under the title of 'Dr. Deeman demonstrating from the Dead Subject,' was exhibited by Mr. H. D. Owen.

Behind the bed stands their mother, Asenath, with clasped hands. The light falling from behind Jacob on the left, leaves his face in the shade. His head is covered by a yellowish cap, bordered with clear-coloured fur; the sleeve of the right arm is of a beautiful grey; the hand painted with large, broad touches. The bed is covered with a sheet and a counterpane of pale red and fawn-colour. Joseph wears a turban and his wife a high cap, long veil, and robe of grey and fawn-coloured brown. The fair child has a yellow vest; and his head, bright with reflected lights, is very fine in tone and of extreme delicacy.

We see the colours here employed are grey and fawn-coloured brown, which in the highest notes only reach subdued red or yellow. The whole bears a mysterious air; in a fine and luminous light, filled with tones and half-tones that are indefinable. The touch is of such surpassing boldness and ease that when viewed in detail the picture might be called a sketch, if the harmony and completeness of the whole did not indicate the maturity and profundity of the work.

'St. John the Baptist Preaching,' the second large work of this epoch, is a canvas containing over a hundred small figures. St. John, without halo, cross, or camel's hair, stands preaching in the centre of a motley crowd of all types, characters, physiognomies, and costumes, amid a beautiful landscape, while a sunbeam touching the mountain tops in the background, and the bridge and cascade, illuminates the preacher and those immediately surrounding him. We find in this picture again the delicate greys, yellows, browns, and reds of the 'Jacob,' which caused this work to be known among old authors as a grey picture or camaïeu.

The other more important works belonging to this epoch and style are 'The Master of the Vineyard'—now at Frankfort—one of the most serious and beautiful of the master's paintings; the simple and tranquil effect of this work has not received the admiration it deserves.

Among the etchings of this period, 'Jesus being presented to the People,' which subject he also painted, and the 'Three Crosses,' both of 1655, are especially worthy of notice. The former of these compositions bears great resemblance to a print of Lucas van Leyden in several details, as well as in general arrangement. In the second, the light falls full on the three crosses, which are surrounded by horsemen and soldiers, friends and relations of Jesus, while to the left stand groups of Jews, terrified by the miraculous darkness. Clouds are massed behind the central cross. The impression of the whole is strange and weird, and in the highest degree sublime. Rembrandt also supplied four little prints for a very curious book, by his friend Menasseh, called 'Piedra Glorioso,' containing an exposition of the author's views on Daniel's vision and Nebuchadnezzar's dream. Of the same period is 'Christ Preaching,' known as the 'Little La Tombe.'

We have at this time also two plates from the history of Abraham, and a vigorous etching of 'St. Francis Praying,' and 'The Samaritan Woman at the Well,' of 1658, in which the landscape is in the Italian style. Four studies of women of the same year are very excellent.

The style of the portraits of 'Six,' 'Asselyn,' and 'Ephraim Bonus' continues in various etchings, among which that of 'Haring,' the father of the auctioneer who sold Rembrandt's collection, is the best of all the artist's etched portraits. Of the same manner are the portraits of 'Abraham Fran-



CHRIST PRESENTED TO THE PEOPLE.

*From the etching by Rembrandt.*

cen,' one of Rembrandt's personal friends, who gave security for him during his discomfiture, and again for Titus in 1665, when, at the request of Titus, he adds after his name, that he knew him very well; and that of 'Jan Lutma,' a travelled and well-known sculptor and goldsmith of Groningen, who made several commemorative medals for the town at the time of the Peace of Westphalia, and whom Rembrandt has represented holding a small metal figure in his hand; 'Dr. Arnoldus Tholinx, of the College of Medicine at Amsterdam;' and the 'Younger Haring,' the auctioneer.



## CHAPTER VII.

### REMBRANDT'S LAST YEARS.

### 1658 TO 1669.

THE world had been hard for Rembrandt, and life gloomy since Saskia's death. The incessant work with which he had occupied his twelve years of widowhood is sufficiently shown in the marvellous catalogue of his paintings and etchings that we have reviewed. His only amusement at home was the collection of art-treasures, with which he persevered enthusiastically. In his sketching tours to the provinces, he visited Burgomaster Six and other friends, and he had a few intimate friendships among the citizens of Amsterdam. But, as if Saskia's death, or 'The Sortie' had marked a turning-point in his life, Rembrandt had been steadily descending since their date. His fortune was described in 1638 as "superabundant," but in 1653 he began contracting debt after debt until, in 1656, he became formally a bankrupt.

Towards the end of 1657 all his worldly goods were seized and carried away to a little Inn called the *Keizerskroon*,

in the Kalverstraat, where, we are told, "the great collection of prints and paintings by Italian, French, German, Dutch, and Spanish masters, and a quantity of designs by Rembrandt, the whole collected with great care by Rembrandt van Rhyn," was brought to the hammer in the September of 1658, and sold for five hundred florins. The inventory of the auctioneer, Thomas Jacobsz Haring, included the few articles of wearing apparel which at that time were at the washerwoman's!

In the February of 1658 his house in the Jodenbreedstraat had been sold for 11,218 florins, and all the poor master was permitted to retain were two little stoves! With his young son Titus, then fifteen years of age, he took refuge at the *Keizerskroon*, where they must have lived for several months. Out of the money received from the sale, the guardians of Titus were paid the 6,592 florins that remained due to them on Saskia's estate. Rembrandt's creditors were paid from the balance, and the great painter, deprived of everything, was left to begin the world again at the age of fifty. Soon after the sale he must have gone to live in a new house on the Rozengracht.

The manner in which his fortune dwindled away is not difficult to discover. Rembrandt was generous and careless with his money. His earnings from his pupils and the sale of his works were large, and his wife brought him a marriage portion of 40,000 florins, which he considered inexhaustible. His passion for the collection of art-treasures was probably the first cause of his difficulties. Then his family fell into pecuniary troubles and were a standing tax upon the prosperous brother's generosity. His brother Adriaen sold half the mill in 1651, then died, and his widow mortgaged the remaining share. In 1652 another brother is men-

tioned in the lists of notoriously poor people who were fit objects for charitable distribution, and his sister Lysbeth is spoken of as "*half slecht*," or "half insolvent."

The years 1653 to 1655 were years of much general depression in Amsterdam, and the sale of Rembrandt's works must have been seriously affected by the condition of the city. Hundreds of houses were unoccupied, rents were lowered, and sumptuary laws were passed for the repression of luxury. In addition to this ruinous combination of circumstances Rembrandt was involved in lawsuits in the matter of the guardianship of his son and the distribution of Saskia's estate. In 1647 he had been ordered by the Court to make a schedule of his property, and this was valued at 40,750 florins. Half of this was claimed for the share of Titus, besides a legal mortgage upon half of Rembrandt's own private estate. This claim was obviously unjust, as it was settled at last for 6,592 florins. Rembrandt was therefore struggling during all these years, not only with his own troubles and those of his family, but with the difficulties created for him by the guardians of his son; and it is in the midst of all these anxieties that he produced the wonderful collection of works that mark the epoch from Saskia's death to the time of his bankruptcy.

It is supposed that in 1653 he married again; for in an official register of July 23, 1654, we find an entry of the baptism of "Cornelia, the child of Rembrandt van Reijn and Hendricktie Stoffels." Saskia had previously given him two children of the name of Cornelia, but both had died. It is quite possible that this re-marriage may have compelled the trustees of his late wife to insist on the performance of his contract with regard to their son Titus.

At this same time there was some scandal about him

and his servant, Hendrickie Jagers, but whether the two Hendrickies were one and the same or not, it is difficult to say.

His friends and the patrons of art must not be rashly accused of indifference to his misfortunes. Those of them, such as Menasseh-ben-Israel, Lutma, and Burgomaster Six, who were able and willing to come to his assistance, discovered that the most effectual form of help that they could bring him was an attitude of readiness to help him when the inevitable crisis came; and it was then that by their aid he was enabled to continue that manful struggle with Fortune, and his life of labour so incessant, prolific, and admirable, that the mere enumeration of his many pictures, each one of which is a glory to the art of Holland, is tedious to read.

In the year 1659, we have 'Moses descending Sinai,' in which the prophet is breaking the law-tables he holds above his head—a painting of sombre and mysterious colouring, not showing any of the light which usually distinguishes Rembrandt's pictures—and 'Jacob wrestling with the Angel.' Both these works are in the Berlin Museum.

During this period he likewise produced numerous portraits; in colouring and style all similar to the 'Jan Six.' That of 'Secretary Bruyningh,' now in the Cassel Gallery, is one of the best of this period; the smile on the young man's lips is very pleasing: the picture is remarkable for the little light that is allowed to play in vague and mysterious reflections and demi-tints over the picture. The portrait of the 'Young Man Meditating,' of the Belvedere Gallery, is painted in the same sentiment; as well as the 'Portrait of a Man,' of 1658, now in the Wilson Collection, which is probably that of 'Thomas Jacobzoon Hariug,' the

auctioneer of the Insolvency Court. There are several very interesting portraits of Rembrandt himself of this time. One at Dresden, dated 1657, represents him drawing—he holds the ink in one hand, the pen in the other. Quietly dressed in a close coat of black velvet ornamented with gold buttons, a black cap on his head, he regards the spectator with a face full of animation; his face and hands are illuminated, the rest of the figure is in the shade. Another portrait of the artist (of 1657), now in the Belvedere Gallery, represents him standing with his hands in his girdle; and another, of the following year, shows him with a velvet cap covering his white locks; the expression of the face, especially of the dark eyes, is full of vigour. Two other portraits show him as a simple painter, a white cap on his head, his palette and brushes in his hand.

A large painting appears again in 1661 as the starting-point of another period; this is the portrait of the 'Syndics of the Cloth Hall;' and represents five men seated round a table with their servant waiting on them. The subject is not interesting, but it is the execution and colouring which make this picture a chef-d'œuvre. Looking back we find a great difference between this work and the 'Lesson on Anatomy.' There we had a power that knew its strength, but still contained itself; here we have a vigour which, proved for thirty years, has surmounted all difficulties, disengaged its originality from all precedent, and, sure of itself, proceeds with a boldness that is astonishing. With all his knowledge, practice, and power, the painter's energy never relaxes; the more difficulties he vanquishes the more he demands, and with all the boldness of his brush seeks tones and forms still more profound.

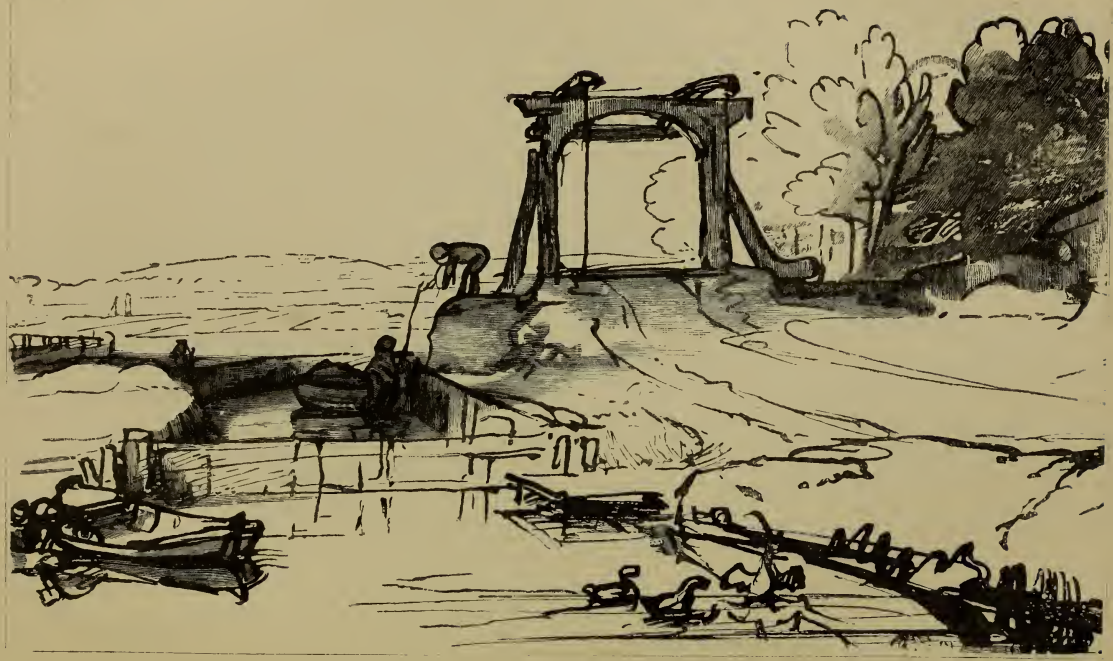
The tone of the 'Syndics' is harmonious and vigorous; there is no play of light, as in the 'Sortie,' but a very natural brightness illuminates equally the whole picture, which is of a colouring and touch differing entirely from the 'Jacob,' 'Six,' or 'St. John.' A 'Circumcision,' an 'Ecce Homo,' and others of the same year are all executed in this same manner. A striking picture of this time is 'Ziska and his adherents swearing to avenge the death of Huss.' The light is extremely mysterious, the dominant colours yellow, fawn-colour, and greenish, the general effect grand. To this year belong the two last etchings which the artist made—one is the celebrated portrait of his friend, 'Lievens Coppenol;' the other a 'Woman with an Arrow.'

There are two magnificent paintings belonging to 1663 which are wonderful in bold colouring and harmonies of brown, yellow, and red. One of these, 'Portraits of a Man and his Wife,' known as the 'Jewish Bride,' is in the Van Hoop Gallery; the other, called 'Rembrandt and his Family,' in the Brunswick Museum. There is, in the first, nothing to justify the word 'Jewish;' the picture simply represents a lady richly attired, and her bridegroom—a man with long brown hair. Both figures are admirably painted, the heads full of life and expression. It has been surmised that these two portraits are those of Rembrandt and his bride, but although in that case Rembrandt has allowed himself great liberties both with his own portrait and that of his wife, the question gains in interest when, on examining the picture known as 'Rembrandt and his Family,' we find it to represent the same people. The lady is here seated, a child on her lap, while two little girls of five and seven stand by her. The man with brown hair and moustaches is standing on the left, giving a flower to one of the girls.

There is a wildness, and yet a precision, in the execution of these two works, which is imposing. To a close inspection, parts show the colours coarsely laid on in broad touches, smooth here and projecting there, but from a distance the whole work blends and melts together into perfect harmony, that which was rude and superficial before grows deep and delicate. The woman's hands, for example, are produced like those of 'Six,' with broad, full touches, but at a distance they are perfect in design and modelling. The man, with his long brown hair and deep-coloured dress, stands in the shade; foliage is seen in the dark background. The woman and children, in brilliant colours, are the luminous part of the picture. All these, almost the closing works of Rembrandt's life, are suggestive of one of Beethoven's magnificent finales.

Rembrandt remained during the rest of his life in his new house on the Rozengracht. He must have become a widower for the second time, for in 1665 (probably) he again re-married. The third wife was Catharina van Wijck, who, with two children, survived him. But of this or the preceding marriage we have but the barest possible information. Neither his second nor his third wife seems to have been in any way equal to his darling Saskia.

All that we know of his later years proves that the report that he lived in a misanthropical retreat from the world is false. The Rozengracht, though not an aristocratic quarter, nor exactly answering to its name the "Rose Canal," was not, as foreign biographers have called it, "a poor quarter;" it was merely an out-of-the-way part of the town inhabited by small citizens. But Rembrandt, as we know from the experience of his former houses, preferred living on the outskirts of the town, away from the



DUTCH LANDSCAPE.

*From a drawing by Rembrandt, in the Albertina Collection, Vienna.*

bustle and noise of the larger streets. The Bloemgracht, the Binnen-Amstel, and the Breedstraat, all lay near the town gates, and when Rembrandt had again to choose a house, it was natural enough that his new quarters should again be at the extremity of the city, a few steps from the boulevards, with their fortifications, their windmills, and their gates reminding him of the neighbourhood of Leyden. When he went out he was near the Raampoort, a little gate he has drawn; and following the circuit of the town walls, he passed other gates—'de Zaagmolenspoort,' 'het Blauwhoofd,' 'de Weteringspoort,' each of whose names recalls one of his sketches, most likely taken about this time.

This last of Rembrandt's houses, which the diligence of M. Vosmaer has discovered, is far from striking the visitor as having been a poor retreat where the artist lived in misery: it was much ornamented, and even now the kitchen floor is of slabs of Carrara marble. The British Museum possesses a drawing by Rembrandt, representing his studio in the house on the Rozengracht, which is easily to be recognized as a room on the first floor, with three windows overlooking an adjacent roof.

In this studio work did not languish, for although the painter was no longer so wonderfully fertile as during the first part of his life, neither portraits nor pictures of this period are wanting. And what wonderful works we have in these later years! It is the period of the highest poetry of light, and of the grandest execution.

We have followed these works until 1668. Although the sun is setting, it still sends down powerful and splendid rays. The gold of this setting sun is in the Darmstadt picture of 1668. It represents 'Our Lord' with raised

arms and body bowed forward submitting to be bound by two executioners to an upright pillar. This part of the composition is flooded by a brilliant light, worthy of Titian or Giorgione. The two executioners stand in the shade, but are touched here and there by reflections of the light: the one is occupied in supporting the body of Jesus, the other is binding His feet. The shadows are deep but transparent, the execution more than bold.

A few more portraits of the old master, and his work is finished! In that of the Pitti Palace we see him wrapped in fur, a medal is hung round his neck, and he is wearing a close-fitting cap, from which his ample white hair escapes. His face is furrowed with age, but the brightness of the eye is not diminished.

In the half-length portrait of the National Gallery (No. 221), he turns partly away from the spectator, with folded hands. He is in a brown cloak, with a brown cap upon his head. The painting is fine, the tone warm, and the modelling profound, but the effect is rather dark.

A third portrait is in the Corsini Palace. Here the handle of a dagger projects from the dress, the head is crowned by a turban of white linen, and the right hand brandishes a roll of manuscript. The light is concentrated on the forehead, the eyebrows are raised, the eyes are merry, and the lips are smiling.

In the splendid portrait in the Double Collection at Rouen, he again stands before us, with bending attitude and slightly inclined head, in theatrical costume, with his maul-stick in his hand, laughing heartily. And this is Rembrandt's farewell! His face is wrinkled across and across by time and care, but it is no gloomy misanthrope crushed by evil fortune whom we see, but the man who

opposed to all fortunes the talisman of Labour, and thus paints the secret of his life in his final portrait of himself, in the midst of his work, scorning destiny.

His energy fully supported him in the disaster of 1656; he produced his marvels of art with unabated industry; his house is comfortable, he loves and cultivates his art, and his last portrait shows him with a laugh of satisfaction on his lips. His old age was cheered by a company of friends and admirers.

Of his old disciples, now brothers in art, many were still living in Amsterdam: Bol, married in 1653, and Flinck, married for the second time in 1656, were both in easy circumstances. Rembrandt was not the man to envy them either their wealth or the success which oftentimes attended them, when their old master was already a little forgotten. But we have no reason to believe that Rembrandt was neglected either by them or by Koninck and his other disciples. Bol painted Rembrandt's portrait. Eeckhout, who took the motive for his picture 'The Triumph of Mordecai' from Rembrandt's etching, and Roeland Roghman, remained his firm friends. Simon de Vlieger, Cappelle, and Griffier are among his younger admirers. Coppenol, the two Lutmas, Heyblocq, De Decker (who died in 1666), and Francen constantly met at his house. Jan Petersen Zomer, a merchant of paintings and prints, who also had a large private collection of pictures and engravings, among them many of Rembrandt's, calls himself, although much younger than Rembrandt, his "special friend" on the back of the splendid proof of the 'Hundred Guilder Print,' which the painter gave in exchange for the 'Pest of Marc Antonio.' The painter's taste for beautiful things did not cease during his later years.

Two scholars, Godfried Kneller and Arnout de Gelder, studied under Rembrandt towards 1668. In Arnout de Gelder the influence of Rembrandt's later works is very obvious. Many of his pictures reproduce subjects familiar to his master. Houbraken has left us the following curious account of him. "He had," he says, "a heap of all kinds of dresses, tinsel, arms, brocaded stuffs, veils, torn like the shreds of flags which hang in the Great Hall of the Binnenhof at the Hague, shoes and slippers; the walls of his studio were encumbered with this sort of things. They served him to decorate his models and his lay-figures. He paints not only with his paint-brush, but also with his thumb and fingers. Sometimes he lays on his colours with his palette knife; for example, when he paints laces or brocade, he first sketches the design of the laces or brocade with the handle of his paint-brush; he disdains no expedient if it will serve his purpose, and it is astonishing what a good effect it makes at a distance."

It is curious that Houbraken admires in Gelder what he considers a fault in Rembrandt. This description of Gelder's manner of painting gives us a very good idea of Rembrandt's, especially towards the end of his career.

Thus we see that the last years of the great master's life were spent in work and study, surrounded by his friends and family. He had again a house to live in, and a wife and two or three children gathered round him.

His son Titus was advancing in life, and was also a painter. The inventory of 1656 mentions two or three sketches and studies by Titus, but unfortunately none of his works survive to enable us to judge whether he inherited his father's talent. In 1665 Titus, who was twenty-four years old, demanded and, after going through

the necessary formalities, received his fortune. From the manuscript, we learn that he was engaged in trade: Houbraken says, that he was a dealer in art objects. In 1668 Titus married his cousin, Magdalena van Loo, and went to live on the Singel, one of the three large quays which surround the eastern side of the town, opposite the apple-market, in a house bearing the emblem of "The Golden Scales;" but here very soon, in the September of the same year, he died. In March, 1669, his widow gave birth to a daughter, at whose baptism Rembrandt was present, and who received the name of Titia. The mother died in the course of the same year.

Rembrandt himself did not long outlive his son. During the early part of October, 1669, the man who in his last portrait still appears healthy and robust, was seized with some malady which shortly afterwards proved fatal. In the *Doodboek* of the Wester Kerk is this registry: "Tuesday 8th October 1669, Rembrandt van Rÿn, painter, of the Rozengracht opposite the Doolhof, leaving two children."





# CHRONOLOGY OF REMBRANDT'S DOMESTIC LIFE.

| | |
|---|---|
| Born at Leyden on July 15 | 1607 |
| Placed with Isaac van Swanenburg | *about* 1619 |
| Went to study with Lastman in Amsterdam | 1622 |
| Returned to his father's house at Leyden | 1623 |
| Went to live in apartments in the Bloemgracht, Amsterdam | 1630 |
| Removed to a house in Sint Antonie Breedstraat | *about* 1632 |
| Harmen van Ryn, his father, died | 1632 |
| Married Saskia van Ulenburgh | 1634 |
| Lived in Nieuwe Doelstraat | 1636 |
| Removed to the Binnen-Amstel (at "*De Suijckerbackerij*") | 1639 |
| Bought a house in Jodenbreedstraat, in which he lived for 18 years | 1640 |
| Neeltje van Ryn, his mother, died | 1640 |
| Titus born (the only child of Saskia who lived beyond infancy) | 1641 |
| Saskia van Ulenburgh died | 1642 |
| Married Hendricktie Stoffels | *about* 1653 |
| His insolvency registered, May | 1656 |
| Hendricktie Stoffels died | *about* 1656 |
| His household goods seized for his creditors | 1657 |
| Went, with Titus, to live at the Inn, the *Keizerskroon* | 1657 |
| His house in Jodenbreedstraat sold, Feb. | 1658 |
| His household goods sold, Sept. | 1658 |
| Went to live on the Rozengracht | 1658 |
| Married Catharina van Wijck | 1665 |
| Titus married his cousin Magdalena van Loo | 1668 |
| Titus died, Sept. | 1668 |
| Magdalena van Loo died (leaving one child, Titia) | 1669 |
| Rembrandt died, Oct. 8 | 1669 |



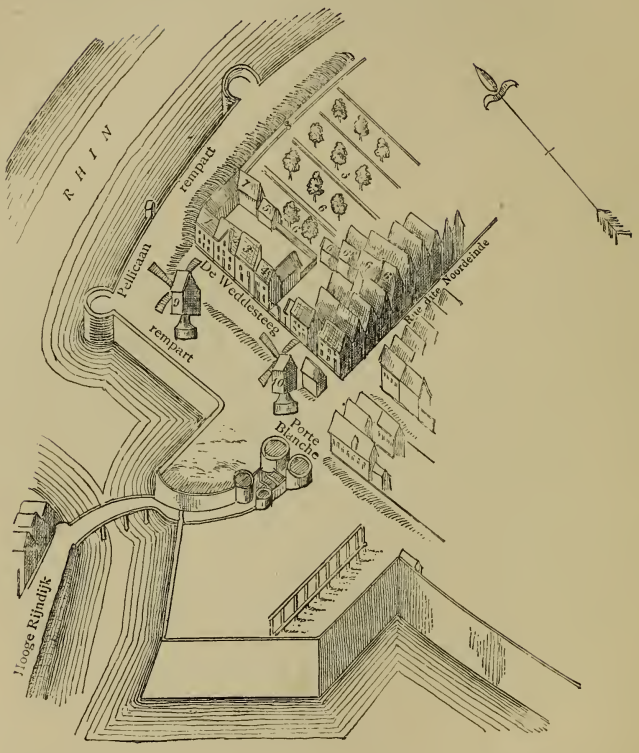
# NOTES.

## Note 1, *page* 1.

The city of Leyden stands on a cluster of fifty islands, near the mouth of the Old Rhine, and has 145 bridges. It is celebrated in history for the long siege it sustained in the year 1574, when Holland was struggling to throw off the yoke of Philip II. of Spain. For seven weeks the inhabitants were without supplies, and although six thousand died of famine and pestilence, the burgomaster, Pieter Adriaanszoon Van der Werff, who offered his own body to those who implored him to capitulate, held the town until it was at length relieved by the Prince of Orange, who broke down the dykes, flooded the country, and drowned many hundred of the Spanish soldiers. In recompense for the sufferings of the Leydeners the Prince of Orange offered to remit certain of their taxes, or to establish a university in their city. They chose the latter, and in the very next year (1575) the University of Leyden was opened by the prince in person. Many celebrated men have studied there, and at the present time there are eight or nine hundred scholars. The population of Leyden, which in 1640 amounted to about 100,000, was in 1875 a little over 40,000.

## Note 2, *page* 2.

The real story of the mills is as follows:—On the 23rd November, 1574 (the year of the famous siege) Jan Cornelis van Schagen and Lijsbeth, the daughter of Harmen, the widow of Gerrit Roelofs, as partners (in business only) built a mill. A contemporary chart of the city, dated 1574, shows this mill on the northern corner of the ramparts. This widow, Lijsbeth, who was the grandmother of Rembrandt, married Cornelis, the son of Claes, in 1575, and thereupon sold her share in the mill. The deed of transfer is dated 3rd September, 1575. The mill is called




THE WHITE GATE OF LEYDEN.

*From a Manuscript by Petrus Bastius, dated* 1600.

Showing the two mills on the ramparts which belonged to the Van Rÿn family; and the house in "de Weddesteeg" (No. 3) in which Rembrandt was born.

the "Romein." But, before selling her share in the "Romein," the widow had recently bought another mill, which she had transferred from the village of Noordwyk to the ramparts opposite to the Weddesteeg. In August, 1575, this second mill was finished. On 30th November, 1575, Cornelis, the husband of Lijsbeth, makes a declaration before the aldermen, to the effect that, a short time before their marriage, his wife had bought of Jan van der Does, *Seigneur* of Noordwyk, a mill, which she had transported to Leyden, for 900 florins. Two mills accordingly appear upon the ramparts on the interesting map dated 1600, engraved by Peter Bastius—one on the north, sold in 1575, the other near the White Gate. In 1589, Harmen the son of Gerrit (Rembrandt's father) bought half of this last mill from his mother's husband. The partnership in the mill repeatedly varied. In 1602, Harmen's share was five-eighths; that of Cornelis three-eighths. In 1606 they sell a quarter to Claes, the son of Cornelis. In 1627 the widow of Cornelis Claeszoon van Berckel sells her quarter to the same Claes Corneliszoon. In 1636 the widow of Claes Corneliszoon, then owning half, sells it to Clement Lenaerts Ruysch. In 1640, on the death of Rembrandt's mother, half of the mill fell, in the partition of her fortune, to her eldest son, Adriaen, who bought the other half from Ruysch. In the end the mill was removed by Adriaen (*i.e.* Rembrandt's brother) to the other side of the White Gate, and henceforth it disappears from its accustomed place in the maps of the city, and appears outside the gate, and stands there to this day, rebuilt in stone.

NOTE 3, *page* 4.

It is singular that Orlers' first sentence is a blunder. "Rembrandt van Ryn," he says, "son of Harmen the son of Gerrit van Ryn, and of Neeltjen Willems van Suydtbrouck, was born in the city of Leyden on the 15th July, 1606." This date has been generally accepted. P. Scheltema, "archiviste" of Amsterdam, was the first to publish an extract from the official register of Rembrandt's marriage with Saskia van Ulenburg, running, "10 June, 1634, Rembrandt, the son of Harmen van Rhyn, aged twenty-six years." Now 1634, minus twenty-six, gives us 1608. But Rembrandt's birthday was the 15th July (Houbraken says 15th June !), and he was therefore still in his twenty-seventh year at the date of his marriage, the register quoting his age at his last birthday; but an etching signed by Rembrandt himself decides the question, the signature is "R. H. f., 1631, æt. 24." He is, therefore, by his own evidence, proved to have been born in 1607.

NOTE 4, *pages* 30 *and* 53.

Martin Day, the grandson of an English officer who accompanied the Earl of Leicester to Holland, was born at Breda in 1604, and when twenty-five years of age married Johanna Machteld van Doorn, whose portrait Rembrandt painted in 1643. These pictures have been lately sold by the Van Loon family to Baron Gustave de Rothschild. Etchings of both by Flameng have recently appeared in the "Gazette des Beaux Arts."

NOTE 5, *page* 32.

Of the Ulenburgh family we have many trustworthy records. At the end of the sixteenth century, Rombertus Ulenburgh, a lawyer, lived at Leeuwarden, the capital of Friesland, the most northerly of the provinces of the Netherlands, and in 1596 was burgomaster of the town. In the last years of his life he became a member of the Frisian Court. He married, we are told, Sjukie Osinga, and by her had three sons and six daughters. The two eldest sons became barristers, the third went into the army. Of the daughters, the eldest, Antje, married Joannes Maccovius, a professor at Franeker; the second, Hiskia, Gerrit van Loo, a government secretary; the fifth, Hendrikje, Wijbrand de Geeste, a talented painter; and the sixth, Saskia, became the wife of Rembrandt.

In 1633 Saskia was living with her sister Antje at Franeker, and on the 10th of June, 1634, she was married to Rembrandt at the Anna-kerk, at Bildt, by Jan Cornelis Sylvius, who was the husband of her cousin Aaltje.

The mother, Sjukie, died in 1619, and Rombertus himself in 1624, when Saskia was only twelve years old. At the same time there were living in Amsterdam two brothers, nephews of the lawyers, Rombertus, a painter, and Hendrik, a dealer in prints; and one niece, Aaltje, who married the learned minister Jan Cornelis Sylvius. It was probably through Hendrik Ulenburgh that Rembrandt was introduced to the family, which it will be seen must have been of some importance in the republican Netherlands.

# CHRONOLOGICAL LIST OF REMBRANDT'S PAINTINGS.

Those marked with * have been etched by Unger; those with † by Flameng; and those with ‡ by Massaloff.

| | Name of Painting. | Possessor. |
|---|---|---|
| 1627. | St. Paul in Prison. *Sold in* 1867 *for* 4,000 *francs* . | Stuttgart. |
| 1629. | St. Jerome in a Cave. *Engraved by Van Vliet* . | Berlin. |
| 1630. | Lot, or the Philosopher in a Cave. *Known by Schmidt's engraving.* | |
| | Portrait of an Old Man. *Life size* . . * | Cassel. |
| | Portrait of an Old Man. *Bust, on octagon panel* . | Cassel. |
| | Portrait of a Young Man, *resembling Rembrandt* . | The Hague. |
| | Portrait of Philon, the Jew. | |
| | Portrait of a Man, *gorget, gold chain, & earrings.* ‡ | |
| | Portrait of Rembrandt, *when a very young man* . | Dk. Westminster. |
| 1631. | St. Simeon in the Temple, with the Infant Christ. *Sold in* 1730 *for* 30 *guineas* . . . . | The Hague. |
| | St. Anastatius . . . . . | Stockholm. |
| | St. Peter in Prison . . . . . | Mr. E. André. |
| | Holy Family—Household of Joseph . . . | Munich. |
| | Lot and his Daughters. *Engraved by Van Vliet.* | |
| | The Baptism of the Eunuch. *Engraved by Visscher.* | |
| | Portrait of a Young Man . . . . . | Windsor. |
| | Portrait of a Man, *said to be Grotius* . . . | Brunswick. |
| | Portrait of a Rabbi. *Sold for* 3,400 *francs in* 1850 | Mr. Weimar. |
| | Prophetess Anna. *Sold for* 12,500 *francs in* 1867 | Oldenbourg. |
| | Portrait of a Young Girl . . . . . | M. De la Hante. |
| | An Old Man, *with white beard and a skull cap.* | |
| | An Officer, *said to be Prince Geo. Ragocy of Transylvania.* | |
| 1632. | The Lesson in Anatomy of Professor Nicolaas Tulp, containing eight portraits. *Sold for* 32,000 *florins in* 1828 . . . . . †* | The Hague. |

| | Name of Painting. | Possessor. |
|---|---|---|
| 1632. | Christ and Nicodemus. *Engraved by Greenwood.* | |
| | Rape of Proserpine . . . . . | Berlin. |
| | Rape of Europa. *Formerly in the Morny collection.* | |
| | Moses saved from the Nile. *Sold for* 2,550 *francs* | Sir R. Peel. |
| | Portrait of a Man. *Sold for* 16,000 *francs in* 1855 | Seillières Coll. |
| | Matthijs Kalkoen. *Sold for* 15,500 *francs in* 1866 | Seillières Coll. |
| | Portrait of Maurits Huygens, Secretary of State. *Sold for* 8,200 *francs in* 1870 to . . . . | M. Wesselhoeft. |
| | Lieven van Coppenol, *seated, mending his pen* ‡* | Cassel. |
| | Portrait of a Man. *Seated at a table* . . ‡ | The Hermitage. |
| | An Oriental, *sold for* 4,500 *florins in* 1850 . . | M. Nieuwenhuis. |
| | An Old Man, *uncovered, with chain & medal in gold** | Cassel. |
| | Portrait of an Old Man, *with bald head, slightly bent* | Cassel. |
| | Portrait of a Young Woman, *sitting in an arm-chair* | Vienna. |
| | Portrait of a Blonde Young Woman. *Profile only* | Stockholm. |
| | Portrait of a Man. *Half-length, life size, seated* . | Vienna. |
| | Portrait of a Woman. *Half-length, life size, seated* | Vienna. |
| | Portrait of a Lady. *Sold for* 1,000 *francs in* 1794 | Bridgewater Gal. |
| | Gentleman and Wife. *Formerly in the collection of* | Wynn Ellis. |
| | Portrait of Jan Pellicorne and his Son . . . . . | *Sold for* 32,000 *fr.* | Sir R. Wallace. |
| | His Wife and Daughter . . | *in* 1830. | |
| | Portrait of Nicolaas Ruts. *This picture perished in* 1807. *A Water-colour Copy by Delfoss belongs to* | Mr. F. Muller. |
| | Portrait of Martin Looten. | |
| | Portrait of a Man. *In black, with ruffled collar* . | Mad. de Sagen. |
| | The Betrothed Jewess. *Sold for* 115 *guineas in* 1832 | Seguier Coll. |
| | Rembrandt's Wife? *Sold for* 1,601 *francs in* 1793. | |
| | Portrait of a Young Girl. | |
| | Portrait of an Old Woman. | |
| | Portrait of a Man (Rembrandt?) . . . . | The Hermitage. |
| | Rembrandt, as a young man. *Engraved by Van Bleek.* | |
| | Man in middle age. *With black costume and hat* . | Lockhorst Coll. |
| | Young Girl. *Sold for* 79,500 *francs in Paris.* | |
| 1633. | Susanna and the Elders . . . . . | Youssoupoff Coll. |
| | The Raising of the Cross. *Engraved by Hess* . | Munich. |
| | Descent from the Cross. *Engraved by Hess* . . | Munich. |
| | Descent from the Cross. *Engraved by Picart, &c* . | National Gall. |
| | The Good Samaritan. *Sold for* 140 *guineas in* 1813. | Sir. R. Wallace. |
| | The Bark of St. Peter. *Sold for* 4,360 *francs in* 1771. | Hope Coll. |
| | A Philosopher in Contemplation. *Sold for* 1,300 *livres* | Louvre. |



THE RAISING OF LAZARUS.

*From the etching by Rembrandt.*

| | Name of Painting. | Possessor. |
|---|---|---|
| 1633. | Portrait of a Philosopher in Meditation . . . | Louvre. |
| | The Student Philosophers. *Eng. by Unger* . . | Brunswick. |
| | Shipbuilder and Wife. *Sold for* 16,500 *fr. in* 1810 | Buckingham Pal. |
| | Portrait of a Lady. *Said to be the Wife of Grotius.* | Brunswick. |
| | Picture with Two Portraits . . . . . | Hope Coll. |
| | Portrait of Saskia. *Eng. by Oortman and Flameng. Sold for* 40,000 *francs* . . . ‡* | Cassel. |
| | Portrait of Saskia. *Three-quarter face, smiling* ‡ | Dresden. |
| | Young Woman, *with a white and a green feather.* | |
| | Portrait of Rembrandt. *Life Size* . . . . | Louvre. |
| | A Young Man. *Bust, resembling Rembrandt* . . | Gotha. |
| | A Young Man. *Resembling the picture above* . . | Cassel. |
| | Portrait of Joh. Uytenboogaert. | |
| | Portrait of Willem Burggraef. . . . | Dresden. |
| | Margaretha Hendricksee Bilderdyk, *his Wife* . . | Städel Coll. |
| | Portrait of a very young and fair Girl. *Sold for* 21,600 *francs in* 1868 . . . . . | Mad. Cassin. |
| | Portrait of a Young Man. *Sold for* 34,500 *francs at the Pourtalès Sale in* 1865. | |
| | Portrait of a Young Boy. *Sold in* 1865 *for* 25,000 *francs* | J. de Rothschild. |
| | Portrait of a Man. *Resembling Gerard Dou* . . | Gotha. |
| | A Young Man. *Almost profile, with cap and plumes.* | |
| | A Man, about forty years old. *Eng. by Riedel.* | |
| | A Woman, about 35 years old, *with cap and lace ruffle* | Mr. Roos. |
| 1634. | Queen Artemisia . . . . . | Madrid. |
| | Incredulity of St. Thomas. (*Small.*) . . ‡ | The Hermitage. |
| | Descent from the Cross . . . . ‡ | The Hermitage. |
| | Repentance of St. Peter. *Eng. by Van Vliet.* | |
| | Judas returning the Thirty Pieces of Silver. *Eng. by Van Vliet.* | |
| | Portrait of Martin Day. *Sold with that of his Wife for* 12,000 *francs in* 1799 *to Van Loon* . † | G. de Rothschild. |
| | Portrait of M. Ellison. } *Sold for* 1,850 } Portrait of Mme. Ellison } *guineas in* 1860 } . . | M. Schneider |
| | Portrait of Jan Harmensz Krul (the Poet) . . | Cassel. |
| | Portrait of Nicolaas Tulp } Portrait of his Wife . } . . . . . | Seillières Coll. |
| | Rembrandt, *in part armour. Eng. by de Frey* | The Hague. |
| | Portrait of a Man. *Sold for* 600 *livres in* 1772 . | Louvre. |
| | Portrait of Rembrandt. *Three-quarter face, life size.* | Berlin. |
| | Portrait of Rembrandt, *with gorget and gold chain* . | Berlin. |

| | Name of Painting. | Possessor. |
|---|---|---|
| 1634. | Rembrandt, *as a young man, without moustache* . | Pitti Palace. |
| | Saskia. *Same attitude as in the Jewish Bride* . . | Donnadieu Coll. |
| | A Man, *with helmet and cloak, resembling Rembrandt* | Cassel. |
| | Portrait of Old Lady. *Sold for* 200 *guineas in* 1833 | National Gall. |
| | Portrait of a Young Woman, *flowers in her hair* ‡ | The Hermitage. |
| | Portrait of a Lady, as a Shepherdess. *Withdrawn at* 2,600 *florins from a sale at Amsterdam in* 1770. | |
| | Philippus van Dorp, Admiral of Holland . ‡ | The Hermitage. |
| | Portrait of Lancelot von Brederode. *Eng. by Stolker.* | |
| | Portrait of a Man. *Sold from Coll. St. Foy for* 2,380 *fr.* | |
| | Six Portraits of Old Men. *Engraved by Van Vliet.* | |
| | Portrait of a Man. *Formerly in the Morny Coll.* | |
| | A Man, resembling Rembrandt. *Eng. by Haid.* | |
| 1635. | Abraham offering up Isaac. *Sold for* £300 *in* 1779 ‡ | The Hermitage. |
| ≈ | Samson threatening his Father in Law. *Engraved* | Berlin. |
| | Tobias and Wife, sitting under a Vine. *Eng. by Schmidt.* | |
| ≈ | Abduction of Ganymede. *Eng. by C. G. Schultze.* | Dresden. |
| | The Nymph Calisto. | |
| | Portrait of an Old Rabbi . . . . . | Hampton Court. |
| | Portrait of an Officer. *Sold for* 185 *guineas in* 1801. | Fitz-William Coll. |
| | Head of an Old Man . . . . . | Anguiot Coll. |
| | Head of an Old Man, *with slight beard and moustache.* | Cassel. |
| | Portrait of a Young Woman . . . . . | Städel Coll. |
| | Portrait of a Woman (*Rembrandt's Wife*) . . | D. of Dalkeith. |
| ≈ | Portrait of Rembrandt, *in violet velvet mantle* . . | Liechtenstein Gall. |
| | Young Woman (Saskia?). *Sold for* 3,001 *fr. in* 1793. | |
| | Young Man, *with gorget, gold chain, violet dress* . | Sir R. Wallace. |
| 1636. | Samson bound and blinded by the Philistines . . | Cassel. |
| | Tobias restoring sight to his Father. *Sold for* 103 *guineas in* 1829 . . . . . | Arenberg Coll. |
| ≈ | The Repose during the Flight into Egypt . † | Berlin. |
| ≈ | The Ascension. *Eng. by Hess* . . . . | Munich. |
| | Return of the Prodigal Son. *Sold for* 6,000 *livres in* 1764 . . . . . ‡ | The Hermitage. |
| | Danäe awaiting Jupiter's Visit . . . ‡ | The Hermitage. |
| | Portraits of a Lady and Gentleman, in a Landscape. | De Vence Coll. |
| | Portrait of an Old Jew. *Sold in* 1852 *for* 8,000 *fr.* ‡ | The Hermitage. |
| | Portrait of an Old Woman . . . . . | Hopetoun Coll. |
| | Portrait of Manasseh-ben-Israel, *about thirty.* | |
| | Winter Scene, with Skaters . . . . * | Cassel. |
| ≈ | Landscape. A View of Amersfoort . . . | Berlin. |

| | Name of Painting. | Possessor. |
|---|---|---|
| 1637. | The Parable of the Lord of the Vineyard . . | The Hermitage. |
| | The Angel leaving Tobias and his Family . . | Louvre. |
| | The same subject, with the Angel seen in full-face . | Sir G. Wombwell. |
| | Susannah, about to enter the Bath . . . . | The Hague. |
| | Portrait of Rembrandt. *Three-quarter bust* (*oval*) . | Louvre. |
| | Portrait of a Man, *called the Burgomaster* . . | Bridgewater Gal. |
| | Portrait of Rembrandt, *aged thirty* . . . . | Buckingham Pal. |
| | A very tall Man, *with heavy moustache. Full length* ‡ | The Hermitage. |
| | Portrait of a Young Man. *Sold for* 150 *guineas in* 1831 | Kalkbrenner Coll. |
| | Portrait of an Old Woman. *The Head only.* | |
| | Portrait of Eléazar Swalmius. *Sold for* £850 *in* 1848 | Earl Dudley. |
| 1638 | Samson's Wedding . . . . . ‡ | Dresden. |
| | Christ appearing to Mary Magdalen in the Garden | Buckingham Pal. |
| | Joseph telling his Dreams to his Father and Brethren. *Sold for* 14,700 *francs in* 1833 . . . | Six Coll. |
| | Portrait of an Old Man. *Oval, life-size* . . | Louvre. |
| | Rembrandt, with his Wife on his Knee. *Sold for* 2,500 *francs in* 1749 . . . . . | Dresden. |
| | Portrait of a Warrior, *with a large helmet* . . | Brunswick. |
| 1639. | Joseph's Two Brethren showing his Coat to his Father. *Sold for* 1,160 *francs in* 1773 . . | Earl of Derby. |
| | The same subject, *different only as to colouring* . | The Hermitage. |
| | The Entombment } *Painted for the Stadtholder of* } The Resurrection } *the Netherlands* . . } | Munich. |
| | The Entombment, *with eleven principal figures. Sold for* 2,300 *francs in* 1763 . . . . . | Dresden. |
| | A Sportsman hanging up a Bittern . . . | Dresden. |
| | Study of a Bittern. *After Nature.* | |
| | Rembrandt's Mother, *with her hands on a stick* . | Vienna. |
| | Rembrandt, *leaning against a wall.* | |
| | Rembrandt's Mother, *seated, with her hands joined* ‡ | The Hermitage. |
| | Rembrandt's Mother, *with a red shawl on her head* ‡ | The Hermitage. |
| | Portrait of a Man. *Full-length size* . . *‡ | Cassel. |
| | Portrait of a Lady, *about middle age* . . . | Emmerson Coll. |
| | Portrait of a Young Woman . . . . . | Dykveld Coll. |
| | Portrait of an Old Man, *with a grey beard* . . | Metz. |
| | Landscape, *with Mountain. In* 1801 *in cabinet of* | M. de Merrene. |
| 1640. | Abraham turning away Hagar . . . † | Crespigny Coll. |
| | The Witch of Endor. *Sold for* 25,000 *francs in* 1867 | Schönborn Gall |
| | Holy Family. *Sold for* 17,120 *francs in* 1793 . | Louvre. |
| | Salutation of St. Elizabeth. *Engraved by Burnet* . | D.of Westminster. |

| | Name of Painting. | Possessor. |
|---|---|---|
| 1640. | Descent from the Cross . . . . . | Mar. of Abercorn. |
| | Rembrandt, *in dark cap. Etched by Waltner* ‡ | National Gallery. |
| | Portrait of Rembrandt, *at about thirty* . . . | Dk. of Bedford. |
| | Portrait of Rembrandt . . . . . | Sir R. Wallace. |
| | A Young Man, *with black moustache and iron gorget.* | Sir R. Wallace. |
| | Portrait of a Man, *about forty-five. Half-length life size* | Dk. of Portland. |
| | Portrait of Domer, *wrongly called 'Le Doreur.' Sold for* 155,000 *francs in* 1865 . . . . † | Mme de Morny. |
| | Portrait of a Young Woman, with a Child. . . | Van Cuyk Coll. |
| | Old Woman of 87 years. *Sold for* 55,000 *fr. in* 1868 | M. Narishkine. |
| | Portrait of a Young Woman. *Three-quarter life size* | Luckner Coll. |
| | Landscape, *with tufted trees* . . . . * | M. Miethke. |
| | Landscape, *with woods, farms, and river* . . . | Munich. |
| 1641. | The Angel leaving Manoah and his Wife . . | Dresden. |
| | A Landscape, *with the figures of Ruth and Boaz* . | Berlin. |
| | Susannah surprised by the Elders. *Sold at Sir Joshua Reynolds' sale for* £156. | |
| | A Father settling his Daughter's Dowry . . . | Lanckoronski. |
| | St. Jerome. *Etched by Busch.* | |
| | Christ appearing to Mary. *Etched by Busch.* | |
| | Young Woman, *also known as "The Jewish Bride"* * | Lanckoronski. |
| | Portrait of Anna Wymer, wife of Jan Six . . | Six Coll. |
| | Anslo and his Wife. *Withdrawn in* 1850 *at* £4,200 | Ld. Ashburnham. |
| | Saskia van Ulenburg. *Sold for* 1,500 *livres in* 1743 | Dresden. |
| | Lady with a Fan. *Sold for* 1,000 *gu. to Lord C. Townsend* | Buckingham Pal. |
| | Gentleman. *Companion to above. Sold, in* 1841, *for* 15,000 *francs* . . . . . | Brussels Gall. |
| | Portrait of a Gentleman. *Three-quarter length life size. Sold for* 275 *guineas in* 1832 . . . | Emmerson Coll. |
| | Portrait of a Young Gentleman . . . . | Ashburton Coll. |
| | Portrait of a Young Lady. *Companion to above.* | |
| | A Lion Lying Down. *Now much damaged.* | |
| 1642. | Sortie of the Company of Frans Banning Cock, known as the "Night Watch" . *†‡ | Amsterdam. |
| | A Sketch of the above painting, *of doubtful authenticity*, was left by the Rev. Thos. Halford to the | National Gallery. |
| | Reconciliation of Jacob and Esau . . . . | Peterhof. |
| | Portrait of Saskia. *Sold for* 37,000 *francs in* 1850 . | Antwerp. |
| | Portrait of a Noble Lady, *with turban* . . . | Berlin. |
| | Portrait of a Young Lady. *Sold for* 5,000 *francs in* 1822 | M. of Lansdowne. |
| | Portrait of a Young Lady. *Bust only* . . *‡ | Cassel. |

| | Name of Painting. | Possessor. |
|---|---|---|
| 1642. | Portrait of Young Lady. *Three-quarter face. Eng. by Hess.* | |
| | Portrait of a Young Lady. *Full face. Engraved by Hess* | Dusseldorf. |
| | Portrait of a Young Man, *with moustache and tuft beard* | Munich. |
| | Portrait of a Lady. *Wife of the above* . . . | Munich. |
| | Portrait of a Lady, *with a crook* . . . . | Harrach Coll. |
| | Portrait of a Lady. *Full face* . . . . | Barton Coll. |
| | Portrait of Rembrandt. *At thirty-five years of age* . | The Queen. |
| 1643. | Bathsheba at the Bath. *Sold for* 7,880 *fr. in* 1841 | Duivenvoorde. |
| | Diana and Endymion . . . . . | LiechtensteinColl. |
| | Philemon and Baucis receiving Jupiter and Mercury. | |
| | An Old Woman weighing Money . . . . | Dresden. |
| | Portrait of Madame Day (*Van Loon Coll.*) . † | G. de Rothschild. |
| | The Philosopher. *Sold for* 3,700 *francs in* 1828 . | M. Dannoot's Coll. |
| | Portrait of an Old Woman, *said to be Rembrandt's mother. Sold for* 49 *guineas in* 1801 . . . | Mr. Hamilton. |
| | Portrait of an Old Woman. *Engraved by Schmidt* ‡ | The Hermitage. |
| | Portrait of a Nobleman. *Said to be an Admiral* . | Seillières Coll. |
| | Portrait of his Wife, *with fan in her hand* . . | Seillières Coll. |
| | Doctor Heynsius, Professor at Leyden . . . | M. H. de Kat Coll. |
| | Portrait of Rembrandt. *Sold for* 4,000 *francs in* 1823 | The Hague. |
| | Portrait of Rembrandt . . . . . | Mar. of Hertford. |
| | Man with Falcon / His Wife . . *Withdrawn at the Grand-pré Sale at* 40,000 *francs.* | Dk. Westminster |
| | Portrait of a Young Man. *Bust.* . . . . | Dresden. |
| | The Burgomaster Six. *Sold for* 30,000 *francs* . | Seillières Coll. |
| | Landscape. *With village, river, and bridge* . . | Oldenbourg. |
| | Landscape. *With mountains. Sold for* 350 *gu. in* 1828 | Sir R. Wallace. |
| 1644. | The Woman taken in Adultery. *Sold for* £6,000 | National Gallery. |
| | J. C. Sylvius. *Sold in* 1872 *for* 38,500 *francs to* . | M. Carstanjen. |
| | Portrait of a Lady. *Said to be the wife of Sylvius* . | Fesch Coll. |
| | Portrait of a Young Man, *with a pale and serious face* | Norton Coll. |
| | Portrait of a Young Man . . . . . | Earl Cowper. |
| | Portrait of an Old Man, *with beard* . . . | Mr. Cholmondeley |
| | An Old Man, *with beard and white moustache* . . | Baron Harinxma. |
| | Portrait of Klaas van Ryn. *Engraved.* | |
| 1645. | Tobias and his Wife . . . . . | Berlin. |
| | The Angel visiting Tobias and his Family . . | Oldenbourg. |
| | Mary and Joseph warned in a Dream . . . | Berlin. |
| | Holy Family, *with six angels* . . . . ‡ | The Hermitage. |
| | The Tribute Money. *Sold for* 600 *guineas in* 1840 . | Hope Coll. |
| | The Constable of Bourbon . . . . | Ld. Radstock. |

| | Name of Painting. | Possessor. |
|---|---|---|
| 1645. | The Burgomaster Pancras and his Wife. *Sold for* 286 *guineas in* 1816 . . . . . | Buckingham Pal. |
| | Portrait of a Lady at a Window . . . . | Ridley Coll. |
| | Portrait of a Man, *seated, his hands on a stick* . ‡ | The Hermitage. |
| | Young Woman, *leaning on a door. Sold for* £430 *in* 1829 . . . . . | Dulwich Gall. |
| // | Portrait of a Rabbi. *Sold for* 15,100 *francs in* 1857 | Berlin. |
| | Landscape. *Mountains. A Coach going over a Bridge* | Burger Coll. |
| 1646. | Abraham receiving the Three Angels. *Sold for* 290 *guineas in* 1820 . . . . . | Saunderson Coll. |
| | Same subject, *differently treated. Half-life size* ‡ | The Hermitage. |
| | Adoration of the Shepherds. *Sold for* 10,000 *fr.* | National Gallery. |
| // | Same subject. *Painted for the Stadtholder in* 1646 . | Munich. |
| | Holy Family . . . . . * | Cassel. |
| | The Circumcision. | |
| | Triumphal Entry of a Roman General . . . | Farrar Coll. |
| | Portrait of a Gentleman. *Sold for* 220 *guineas* . | White Coll. |
| | Portrait of an Old Rabbi. *Engraved by W. Baillie.* | |
| 1647 | The Resurrection . . . . . | Augsburg. |
| to | Franchoise van Wassenhoven, *Widow of E. Pappius,* | |
| 1649. | *clergyman at Gouda. Engraved.* | |
| | Counsellor Nagel. *In black, with neck bands* . . | De Burtin. |
| | Ephraim Bonus, *descending the stairs* . . . | J. Six Coll. |
| | Portrait of Claes Berchem, *with large hat* . . | Dk. Westminster. |
| | Portrait of his Wife, *with smooth cap* . . . | Dk. Westminster. |
| // | Portrait of Rembrandt, *at forty* . . . . | Dresden. |
| | The Good Samaritan. *Eng. by Denon and Longhi* | Louvre. |
| | The Supper at Emmaus. *Sold for* 10,500 *liv. in* 1777 | Louvre. |
| | Christ at Emmaus . . . . . | Copenhagen. |
| | "La Concorde du Pays." (*The Treaty of Munster.*) *Sold for* £63 *at S. Rogers's sale in* 1856 . . | Boymans Coll. |
| | Parable of the Unmerciful Servant. *Sold at Stowe for* £2,300 . . . . . | Sir R. Wallace. |
| | Descent from the Cross. (*En grisaille*) . . . | National Gallery. |
| | An Old Lady, *cutting her Finger-nails* . . ‡ | Massaloff Col. |
| | Portrait of Rembrandt. *Between forty and forty-five.* | Leuchtenberg C. |
| | Portrait of Turenne, *on horseback* . . . . | Earl Cowper. |
| | Vertumnus and Pomona. *Sold for* 13,700 *francs in* 1777 | Hradschin Coll. |
| 1650 | The Prophetess St. Anna. *Sold for* 1,861 *fr. in* 1767 | Bridgewater Gall. |
| to | Samuel taught by his Mother, Hannah . . ‡ | The Hermitage. |
| 1653. | Denial of St. Peter . . . . . ‡ | The Hermitage. |

| | Name of Painting. | Possessor. |
|---|---|---|
| 1650 to 1653. | Lieven Willems van Coppenol, *at fifty. Sold for* 1,500 *livres in* 1784. . . . . | Ld. Ashburton. |
| | Portrait of a Young Woman, *rising from bed* . . | Lady Mildmay. |
| | Portrait of a Young Man, *with red cap* . . . | Sir R. Wallace. |
| | Landscape with Mountain . . . . * | Cassel. |
| | "Noli me tangere." *Etched by Unger in* 1869 . | Brunswick. |
| | Admiral van Tromp. *Sold for* 17,100 *francs in* 1832 | Hope Coll. |
| | Portrait of a Rabbi . . . . . | National Gallery. |
| | Portrait of a Young Man, *with red flat cap* . . | Sir R. Wallace. |
| | Portrait of a Man. *Full face, half-length* . . | Louvre. |
| | Susannah at the Bath . . . . . | Mr. Yates. |
| | Portrait of a Man, *about sixty. Said to be Hooft* . | Count Brownlow. |
| 1654. | Bathsheba receiving the Message from King David. *Sold for* 105 *guineas in* 1837 . . . . | Louvre. |
| | Potiphar's Wife accusing Joseph . . . ‡ | The Hermitage. |
| | Woman Bathing. *Engraved by Lightfoot* . . | National Gallery |
| | Portrait of an Old Rabbi. *Sold for* 1,500 *livres* . | Dresden. |
| | Portrait of an Old Man, *with a white beard* . . | Dresden. |
| | Portrait of a Woman. *Sold for* 1,380 *livres* . . | Louvre. |
| | An Old Woman, *said to be Rembrandt's mother* ‡ | The Hermitage. |
| 1655. | Christ shown to the People. (*En grisaille.*) . . | Lady Eastlake. |
| | Interior of a Stable, *with a slaughtered ox hanging* . | Louvre. |
| | Portrait of Rembrandt. *Full face, bust only* . . | Sir R. Wallace. |
| | Portrait of a Man in Armour . . . . . | Cassel. |
| | Portrait of Standard Bearer in the Civic Guard ‡ | Cassel. |
| | Portrait of a Standard Bearer. *Sold for* 800 *guineas* | J. Rothschild. |
| 1656. | Jacob blessing the Sons of Joseph . . *‡ | Cassel. |
| | St. John the Baptist Preaching. *Exhibited at Manchester. Sold for* 40,000 *francs in* 1845 . . | Earl Dudley. |
| | Parable of the Labourers in the Vineyard. *Withdrawn at* 25,500 *francs in* 1864 . . . . | Städel Coll. |
| | Head of Christ. (*A small picture.*) . . . . | M. de Saulcey |
| | The Lesson in Anatomy of Dr. Jan Deyman, *with* 9 *portraits. Was damaged by fire in* 1723, *and was sold in London for* 660 *francs in* 1842 ? . | Mr. H. Owen. |
| | Portrait of Dr. Arnoldus Tholinx. *Sold for* 25,000 *fr.* | M. André. |
| | Portrait of a Man seated, *with a fur cap* . . . | Cassel. |
| | Portrait of a Man seated, *with broad-brimmed hat* . | Cassel. |
| | Burgomaster Jan Six. *Three-quarter life size* . | J. P. van Six. |
| | Portrait of an Old Man, *holding a pen* . . ‡ | Cassel. |
| | Portrait of a Young Woman. *Full-face, life size* ‡ | The Hermitage. |

| | Name of Painting. | Possessor. |
|---|---|---|
| 1656. | Portrait of a Man, *with small beard and moustache.* | |
| | Portrait of Rembrandt. *Bust.* . . . . . | Leipsic. |
| | Mountainous Landscape, *with Torrent* . . . | Brunswick. |
| 1657. | The Adoration of the Three Kings. *Withdrawn at* 70,000 *francs in* 1815 . . . . . | Buckingham Pal. |
| | Portrait of Rembrandt. *Holding a Book.* . . | Dresden. |
| | Portrait of Rembrandt. *Between forty and fifty* . | Cassel. |
| | Portrait of Catherine Hoogsaet, or Hoogh . . | Edm. Higgenson. |
| | Portrait of a Young Girl, *sitting in a red arm-chair* ‡ | The Hermitage. |
| 1658. | Portrait of a Man. *Bust, life-size.* . . . . . | Louvre. |
| | Portrait of Bruyningh. *Engraved by Oortman* * | Cassel. |
| | Portrait of Rembrandt, *at fifty. Engraved by Caronni.* | |
| | Portrait of a Man, *perhaps Thomas Jacobsz Haring. Sold for* 170,000 *francs in* 1876 . . . . | J. O. Wilson. |
| | Portrait of an Old Rabbi, *with large hat* . . . | Vienna. |
| | Portrait of a Young Man, *reading and thinking* . | Vienna. |
| | Portrait of Rembrandt, *with thumbs in his girdle* ‡* | Vienna. |
| | Portrait of Rembrandt. *Same head, other details* . | Vienna. |
| 1659 to 1660. | Portrait of a Man, *with grey hair and hands joined* . | National Gallery |
| | Moses breaking the Tables of the Law . . . | Berlin. |
| | Jacob Wrestling with the Angel . . . . | Berlin. |
| | Portrait of Rembrandt, *with grey hair. Sold for* £78 | Bridgewater Gall. |
| | Portrait of Rembrandt. *Hf.-length. Eng. by Boydell* | Lord Carrington. |
| | Ecce Homo! *Half life size* . . . . . | Aschaffenburg. |
| | St. Francis (*or a Franciscan monk reading a roll*). | |
| | Very old Woman, *Rembrandt's grandmother?* . . | Lord Overstone. |
| | Rembrandt, *when old, with brushes and maulstick* . | Louvre. |
| | Portrait of Rembrandt, *standing, with palette and brushes. Sold for* 9,450 *francs in* 1828 . . | M. of Lansdowne. |
| | The Philosopher, *sitting at a table covered with papers* | Dk. of Pourtalès. |
| 1661. | The Six Syndics of the Cloth Hall. *All portraits. Etched by De Frey; and by Unger in* 1876 | Amsterdam. |
| | The Circumcision. *At Leeds in* 1868 . . . | Earl Spencer. |
| | Christ. (*As a man about twenty-five.*) *Sold for* 13,000 *fr.* | Sir B. Codrington. |
| | St. Matthew . . . . . | Louvre. |
| | Portrait of Jansenius. *Sold for* £500 *in* 1831 . | Lord Ashburton. |
| | Portrait of a Man, *with a knife* . . . . | Mons. Le Perrier. |
| | Portrait of an Old Man, *with white beard* . . | Pitti Palace. |
| | Portrait of an Old Man, *with red cassock* . ‡ | The Hermitage. |
| 1662. | Jan Ziska of Trocznow, with his Partisans, swearing to avenge the Death of Huss. *Etched by Waltner* | Stockholm. |

| | Name of Painting. | Possessor. |
|---|---|---|
| 1662 | Portrait of a Man and his Wife. *Sold for* 5,000 *fr.* | M. Van der Hoop. |
| to | Portraits of a Family. *Man, wife, and three children** | Brunswick. |
| 1664. | Portrait of a Man, *sitting, holding a stick in his hands* | National Gallery. |
| | Death of Lucrece. *Sold for* 110 *guineas in* 1828 . | J. H. Munro. |
| | Portrait of a Man, *with a pistol. Eng. by J. G. Haid.* | |
| 1666 | Lucrece, *holding a poignard in her right hand* . . | Sir G. Wombwell. |
| to | Portrait of a Woman, *with her hands crossed on a book* | National Gallery. |
| 1668. | Portrait of Jeremias de Decker, *poet* . . ‡ | The Hermitage. |
| | Joseph going to meet his Father, Jacob . . . | M. Perret. |
| | A Young Man, *full face; with a cap.* | |
| | Portrait of a Man, *said to be Jan Six* . . . | Lord Aylesford. |
| | Flagellation of Christ . . . . . | Darmstadt. |
| | Rembrandt, *in his* 60*th year, with white linen turban.* | |
| | Rembrandt, *nearly full face, with black velvet hat* . | Pitti Palace. |
| | Rembrandt, *with brown hat, and the hands joined* . | National Gallery. |
| | Rembrandt, *laughing, with his maulstick in his hand.* | |
| | *Etched by Jacquemart* . . . . . † | M. Double. |
| | *Omitted by Vosmaer.* | |
| | Christ blessing little Children. † [*Formerly in possession of Count Schönborn at Vienna.*] . . . | National Gallery. |
| 1635. | Portrait of a Gentleman, *with white lace collar* . | National Gallery. |
| | Landscape, with Tobias and Angels . . . | National Gallery. |

## EXHIBITED AT MANCHESTER IN 1857.

| | |
|---|---|
| Preaching of St. John the Baptist (*unfinished*) . | Earl Dudley. |
| Jacob's Dream . . . . . | Viscount Dillon. |
| Daniel before Nebuchadnezzar (*doubtful*) . . | Lord Scarsdale. |
| Belshazzar's Feast. (*Exhibited at Brit. Inst. in* 1856) | Earl of Derby. |
| A Large Landscape. (*From Coll. of Marq. de Veuces*) | Lord Overstone. |
| Dismissal of Hagar . . . . . | Earl of Denbigh. |
| Noli me tangere (1638). *Signed and dated* 1638 . | The Queen. |
| Landscape. *A plain traversed by a river* . . . | H. T. Hope. |
| Samuel and Eli. (*From the Verstolk Coll.*) . . | Earl of Craven. |
| Virgin and St. Joseph reading, *the Child in a Cradle.* (*From Mr. Rogers's Coll.*) . . . . . | J. W. Brett. |
| The Unmerciful Servant (1646). (*From the Stowe Coll.*) | Marq. of Hertford. |
| Family Portraits . . . . . | H. T. Hope. |
| Portrait of a Woman . . . . . | Dk. of Buccleuch. |
| Portrait of an Old Woman. (*From the Verstolk Coll.*) | Lord Overstone. |
| Portrait of a Young Man, *with a turban* . . . | R. Napier. |

| Name of Painting. | Possessor. |
|---|---|
| Portrait of a Man. (*From the Stowe Coll.*) . . | Earl Dudley. |
| Portrait of a Standard Bearer. (*From Reynolds's Coll.*) | Earl of Warwick. |
| Portrait of an Old Man, *with hat on* . . . | Lord Scarsdale. |
| Rembrandt, *at thirty-six.* (*From Baring Collection*) | Buckingham Pal. |
| A Young Man, *in Turkish dress.* (*Dated* "*Rt.* 1631") | Windsor Castle. |
| Portrait of a Man . . . . . | Dr. Lee. |
| Portrait of an Elderly Lady . . . . . | Dr. Lee. |
| Portrait of a Lady. *Signed and dated* 1642 . . | Samuel Barton. |
| Portrait of a Lady. (*From Pourtalè's Sale*) . . | Chas. T. Maud. |
| Portrait of the Duchess of Lorraine . . . | E. of Yarborough. |
| Portrait of Rembrandt's Colour Grinder . . . | P. Norton. |
| Portraits of Jacob Katz and the Prince of Orange . | Earl of Craven. |
| Jan Pellicorne and his Son (1632) . ( *From the* | Marquis of Hertford. |
| His Wife and Daughter (1632) . { *Coll. of K.* | |
| Jan Pellicorne. (*Head only.*) 1643 \ *of Holland.* ) | |

## EXHIBITED AT LEEDS IN 1868.

| | |
|---|---|
| Death of the Virgin . . . . . | Dr. Copeland. |
| Solomon in the Temple . . . . . | Sir G. Armytage. |
| The Circumcision (1661) . . . . . | Earl Spencer. |
| Christ disputing with the Doctors. *Eng. by Hess* . | M. Anderson. |
| Dr. Deyman's Lesson in Anatomy (1656) . . | H. D. Owen. |
| Portrait of a Gentleman . . . . . | Mr. R. Napier. |
| Portrait of a Lady . . . . . | Mr. R. Napier. |
| Portrait of Rembrandt's Daughter . . . . | Mrs. Morrison. |
| Portrait of an Elderly Man, *seated in a chair* . . | Lord Scarsdale. |
| Head of an Old Man . . . . . | F. Cook. |

## AT THE EXHIBITION OF OLD MASTERS

### at the Royal Academy, Burlington House, 1870 to 1879.

| | | |
|---|---|---|
| 1870. | Gipsies Reposing . . . . . | Sir H. Hoar. |
| | The Salutation of the Virgin . . . . . | Dk. Westminster. |
| | Portrait of an Old Woman . . . . . | Lord Overstone. |
| | Landscape, *with figures fishing with a net* . . | Dk. Westminster. |
| | Portrait of Nicolaas Berchem . . . . . | Dk. Westminster. |
| | Portrait of Wife of Berchem . . . . . | Dk. Westminster. |
| 1871. | Portrait of a Burgomaster . . . . . | Earl of Warwick. |
| | Portrait . . . . . | Lord Ashburton. |
| | Portrait of a Man, *with a hawk* . . . . | Dk. Westminster. |

| | Name of Painting. | Possessor. |
|---|---|---|
| 1871. | Portrait of a Lady, *with a fan* | Dk. Westminster. |
| | Christ Preaching | Earl Dudley. |
| | Portrait of a Saint | Earl Dudley. |
| | Portrait of a Burgomaster | Earl Dudley. |
| 1872. | Portrait of Rembrandt. *Signed and dated* 1659 | Dk. of Buccleuch. |
| | Portrait of an Aged Lady. *Signed, but no date* | Dk. of Buccleuch. |
| | Portrait of Palekan | Sir R. Wallace. |
| | Portrait of his Wife and Children | Sir R. Wallace. |
| | Portrait of Rembrandt's Mother | Earl of Hopetoun. |
| 1873. | Portrait of a Lady opening a Casement | Her Majesty. |
| | Portrait of a Shipbuilder and his Wife | Her Majesty. |
| | Landscape. *Edge of a Forest, Church in back ground* | W. F. Maitland. |
| | Portrait of Carlotta Adriani | Francis Cook. |
| | Portrait of a Lady, *with a Parrot. Signed Caterina Hoogh,* SAE. T. 'OYT. 50 *Jaer Rembrandt. f.* 1657. | Lord Penrhyn. |
| 1875. | Adoration of the Magi | Her Majesty. |
| | Deposition from the Cross. *Signed and dated* 1650 | Dk. of Abercorn. |
| | Portrait of an Old Lady | E. of Yarborough. |
| 1876. | Landscape. *A Forest Scene* | Baroness Coutts. |
| | St. John the Baptist. *Signed and dated* 1632 | W. C. Temple. |
| | Portrait of an Old Man | Dk. of Devonshire. |
| | Portrait of Admiral Van Tromp | Mrs. C. Hanbury. |
| 1877. | Portrait of Rembrandt, *when about sixty, holding brushes and palette* | M. of Lansdowne. |
| | Portrait of a Lady, *seated, in black dress and white ruff, and holding a small clasped book* | Sir Matt. Wilson. |
| | Potiphar's Wife accusing Joseph | Sir J. Neeld. |
| 1878. | Still Life. *Dead Pea-fowl* | W. C. Cartwright. |
| | Rembrandt, *when twenty-eight. Signed, dated* 1635 | E. Portarlington. |
| | A Man, *with large black hat and cloak and white ruff* | Mr. H. Willett. |
| | A Jewish Rabbi, *gold embroidered turban* | Visc. Powerscourt. |
| | A Jewish Rabbi, *similar to the one above described* | Dk. of Devonshire. |
| | Rembrandt, *with white head-dress. Signed, dated* 1661 | Lord Kinnaird. |
| | Landscape. *Known as Rembrandt's Mill* | M. of Lansdowne. |
| 1879. | Twelve Drawings, *from various contributors.* | |

# CHRONOLOGICAL LIST OF REMBRANDT'S ETCHINGS.

THIS List is taken from "REMBRANDT, SA VIE ET SES ŒUVRES," by CHARLES VOSMAER (second edition, La Haye, 1877). The titles of the prints are from the "DESCRIPTIVE CATALOGUE OF THE ETCHED WORK OF REMBRANDT," by THE REV. C. H. MIDDLETON, 1878, an exhaustive and very trustworthy book, chronologically arranged, which gives full description and particulars of every plate; a few notes are added from this work, and from Mr. F. Seymour Haden's monograph prefixed to the Catalogue of the Exhibition of Rembrandt's Etchings at the Burlington Fine Arts Club in 1877.

The number placed before each etching refers, except when otherwise stated, to the Catalogue given by Charles Blanc, in his well-known work "L'Œuvre Complet de Rembrandt" Paris, 1859. *Ba.* refers to Bartsch's list, *M.* to Middleton's.

A few additional notes, giving the prices realized at four of the most recent sales of Rembrandt's etchings, have also been added, viz.:—

Firmin-Didot Collection, *sold in Paris in* 1877 (marked D).

Duplicates from the Cambridge University Collection, *sold in London in* 1878 (marked C).

Danby Seymour Collection, *sold in London in* 1878 (marked S).

Rev. J. J. Heywood's Collection, *sold in London in* 1878 (marked H).

But it must be remembered that these prices only represent the approximative money value; even early impressions from Rembrandt's plates presenting considerable variation in their condition and quality.

A.D.

1628. 192. An Old Woman's Head, seen only to the chin. (*Rembrandt's mother?*)

193. Head of an Old Woman, lightly etched. (*Rembrandt's mother.*)

252. Head of a Woman, on the right side of the plate. (*Possibly a sketch for the preceding.*)

1629. 230. Rembrandt. A bust. (*Supposed to have been engraved on pewter.*)

A.D.

1629. 106 *Ba.* St. Jerome. An outline. (*Rejected by Blanc, doubted by Middleton.*)

77. St. Jerome seated, with a large book. (*Accepted with hesitation by Middleton.*)

1630. 24. The Presentation, with the Angel. (*Simeon in the Temple.*)

21. The Circumcision. A small upright print.

37. Jesus Christ disputing with the Doctors.

129. Two Beggars, a man and a woman, coming from behind a bank.

128. Two Beggars, a man and a woman, conversing.

133. A Beggar standing to the left. A small upright print.

136. A Beggar sitting on a hillock, with his mouth open.

155. A Man standing, towards the right.

260. Portrait, unknown, of a Man with a broad-brimmed hat.

265. Head and bust, full-face, looking from behind a wall.

266. An Old Man sitting on a chair, and wearing a high cap. (*Philon the Jew.*)

272. Profile of a bald Man, with a jewelled chain.

273. Profile of a Man, bald-headed, and coarsely etched.

274. Head resembling 272. (*Smaller and more stooping.*)

282. An Old Man, with a large beard.

283. An Old Man, with a large beard, the shoulders lower than the ears

285. An Old Man, a bust shaded only on the right.

226. Rembrandt, in a fur cap and light dress.

214. Rembrandt, with an air of grimace.

204. Rembrandt, with bushy hair, and a small white collar. (*Mr. Haden says by Van Vliet.*)

217. Rembrandt, with haggard eyes.

218. Rembrandt, a full face, laughing.

219. Rembrandt, with an open mouth.

208. Rembrandt, with a broad nose.

209. Rembrandt, a small head, stooping.

205. Rembrandt, with curly hair, rising into a tuft over his left eye.

18 *M.* Bust, the features resembling Rembrandt, with a jewel in his cap.

1631. 165. Diana bathing.

168. Danaë and Jupiter.

114. Small full-length figure of a Beggar in a large cloak.

117. The Bathers. (*Middleton reads the date* 1651.)

91. The Blind Fiddler.

108. The little Polander.

138. Lazarus Klap; or, the Dumb Beggar. (D., 1*st state*, 800 *fr.*)

156. A Woman beneath a tree.

A.D.

1631. 137. A Ragged Peasant, with his hands behind him. (*Placed by Middleton in* 1635.)

130. A Beggar, with a crippled hand. In the manner of Callot.

132. A Beggar Woman, with a leathern bottle.

119. Two Venetian Figures.

103. A Peasant, with his hands behind him.

275. Bust of a bald Man, with his mouth open. (*Doubted by Vosmaer.*)

276. Bust of a bald-headed Man, with a large nose.

245. An Old Woman, wearing a dark head-dress, with lappets.

281. Bust of an Old Man, with a long beard. (*Mr. Haden thinks by Bol.*)

298. Head and Bust, the head nearly filling the upper right of the plate.

284. Bust of an Old Man, with a large beard. A square plate.

267. A Man, with a short beard and embroidered cloak.

264. Bust of an Elderly Man, with a cap and robe of fur.

124. A Beggar, sitting in an elbow chair.

139. An Old Beggar seated, with a dog by his side.

302. Bust of an Old Man, in a very high fur cap. (*Placed by Middleton in* 1635.)

195. Rembrandt's Mother, in a black dress. A small upright.

196. Rembrandt's Mother, seated, looking to the right.

197. Rembrandt's Mother, in a widow's dress. (*Not in Vosmaer.*)

198. Rembrandt's Mother, her hand resting upon her breast.

211. Portrait of Rembrandt, with broad hat and embroidered mantle. (D., 4*th state*, 600 *fr.*)

223. Rembrandt, with a round fur cap, full face.

220. Rembrandt, with bushy hair. (*Plate injured with the acid.*)

222. Rembrandt, with a fur mantle or cape.

225. Rembrandt, with a cap and robe of fur.

238. Sketches, with a so-called "Head of Rembrandt."

213. Rembrandt, with very small black eyes.

215. Rembrandt, in a conical cap. In an oval.

221. Rembrandt. The plate an irregular octagon.

224. Rembrandt, with a soft round cap. ('*L'homme à trois crocs.*')

1632. 48. The Resurrection of Lazarus. A large print. (*Middleton thinks partly by Van Vliet; Mr. Haden says by Bol or Lievens.*)

60. Jesus Christ's Body carried to the Tomb. (*Middleton*, 1645.)

72. St. Jerome kneeling. An arched print.

95. The Rat Killer.

96. The Rat Killer. An injured plate.

105. The Persian.

106. A Man on Horseback.

A.D.

1632. 246. A Woman's Head. (*Rejected by Middleton.*)

174. Portrait of Coppenol. The smaller plate. (*Placed by Middleton in* 1651.)

332. The Cottage with the White Pales. (*Middleton reads the date* 1642.)

94 *M.* Head of an Old Man, with dark eyes.

1633. 25. The Flight into Egypt. (*Middleton considers this was a design by Rembrandt, completed by Bol.*)

41. The Good Samaritan. (*Vosmaer suggests that the design was adapted from a print by Jan Van der Velde; Middleton thinks the main design and a large part of the work are by Rembrandt. Mr. Haden assigns the plate to a pupil, probably Bol.*)

56. The Descent from the Cross. (S., 2*nd state*, £11.) (*There are two etchings of this subject; the first, of which only three impressions are known, failed in the biting, and was probably all by Rembrandt. The second plate, which is nearly of the same size, and but slightly altered in design, Middleton believes to have been partly by Van Vliet; Mr. Haden attributes it to Lievens.*)

81. Adverse Fortune. (*Vosmaer considers that this represents the History of St. Paul. The etching was an illustration for a book called "Der Zee-vaertlof." Middleton thinks most of the work was by a pupil, perhaps Bol.*)

186. Portrait of Jan Cornelis Sylvius. (S., 1*st state*, 12 *fr.*)

191. An Old Woman, etched no lower than the chin. (*Rembrandt's mother.*)

229. Rembrandt, with a scarf round his neck.

210. Rembrandt, in a fur cap and dark dress.

207. Rembrandt, with the Bird of Prey. (*Doubtful.*)

227. Rembrandt, with bushy hair and strongly shaded. (*Doubtful.*)

1634. 11. Joseph and the Wife of Potiphar.

17. The Angel appearing to the Shepherds. A night effect. (C., 4*th state*, £14; H., 3*rd state*, £26.)

46. The Samaritan Woman 'at the Ruins.'

62. Our Lord and the Disciples at Emmaus. A small print.

140 and 141. Two designs of Beggars, with an inscription beneath each.

199. Study of Saskia, 'the Great Jewish Bride.' (C., 4*th state*, £16; D., 1*st state*, 4,005 *fr.*)

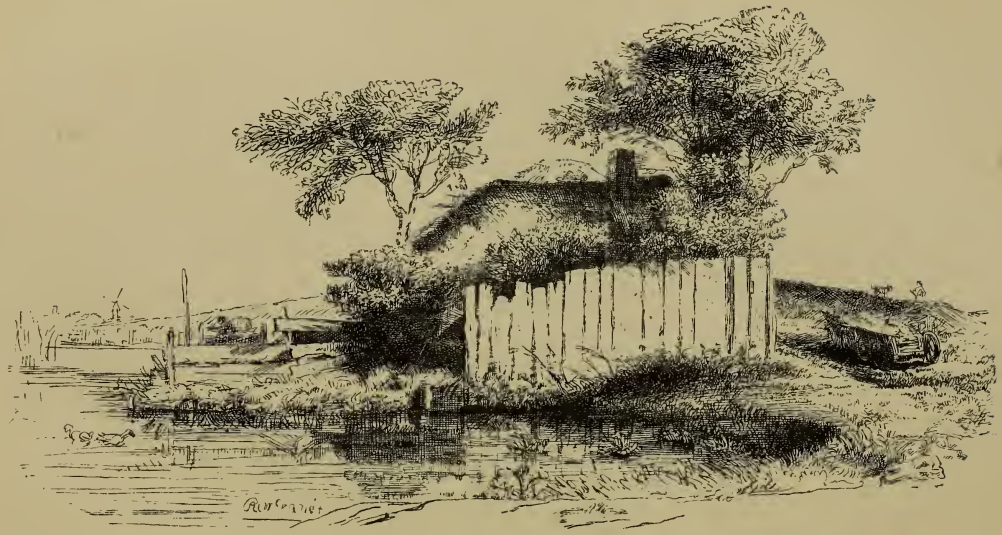
239. Study for the Great Jewish Bride. (*Rejected by Middleton.*)

242. A Young Woman reading.

201. Rembrandt's Wife, with pearls in her hair.

206. Rembrandt, with moustaches and small beard.

212. Rembrandt, with bushy hair. The head nearly fills the plate.



THE COTTAGE WITH WHITE PALES.

*From the etching by Rembrandt.*

A.D.

1634. 237. The Head of Rembrandt, and other studies. (*Placed by Middleton in* 1639.)

231. Rembrandt, with a drawn sabre, held upright.

232. Portrait, unknown, of a Man, with a sabre. (*The first state is a three-quarter length, the second state is an oval. Blanc decided that this was not, as formerly supposed, a portrait of Rembrandt.*)

309. Landscape, with a cow, and Ruins by the Sea. (*Middleton assigns this to Philip Koninck.*)

1635. 44. Jesus Christ driving out the Money-changers. (*The figure of our Lord is copied in reverse from a woodcut by A. Dürer.*)

42. The Tribute Money.

68. The Martyrdom of St. Stephen.

73. St. Jerome, kneeling.

92. The Mountebank.

93. The Pancake Woman.

162. A Woman sitting upon a hillock. (*Middleton*, 1631.)

190. Portrait of Johannes Uijtenbogaerd.

173, 289, 288. Three Oriental Heads. (*Middleton suggests that these are copied by Rembrandt after Lievens; Mr. Haden considers they are all by Lievens.*)

55. The Crucifixion. A small square plate.

90. The Travelling Musicians.

65. St. Peter healing the Paralytic. (*Middleton places this in Rembrandt's later time*, 1655.)

107. A Polander, walking towards the right.

118. A Polander, turned to the left. A full-length.

115. An Old Man, with a bushy beard. A full-length.

241. The White Mooress. (*Rejected by Middleton.*)

255. A Young Man, in a mezetin cap.

261. A little Bust, a Man with a ruff and feathers. (*Placed by Middleton in* 1628. *Doubtful.*)

294. An Old Man, with a short straight beard.

123. Two small Figures, unfinished. (*Placed by Middleton in* 1628.)

135. A Beggar warming his hands over a chafing dish. (*Middleton*, 1629.)

301. Grotesque Head, in a high fur cap. (*Middleton*, 1632.)

270. An Old Man, with a large white beard and fur cap. (*Middleton*, 1632.)

280. Old Man, with a grey beard. (*Middleton*, 1632.)

244. An Old Woman, sleeping.

A.D.

1635. 299. Grotesque Head of a Man, crying out. (*Middleton*, 1632.)
308. A Sheet of Sketches, afterwards divided into five. (*Numbered by Middleton* 83 *to* 88.)
345. A Landscape, with a hay waggon. (*Rejected by Middleton.*)
351. Sketch of a Dog. (*Doubtful.*)
1636. 37. Jesus Christ disputing with the Doctors. (*Middleton says this is dated* 1630.)
43. The Prodigal Son.
52. Ecce Homo. (*Middleton considers the original composition, and the more important part of the work, is by Rembrandt, but that he employed an assistant. Mr. Haden says the plate is by Lievens, after Rembrandt's design.*)
325. An arched Landscape, with a flock of sheep. (C., 3*rd state*, £23 ; S., 3*rd state*, £50. *Middleton places this landscape in* 1650.)
316. Peasant carrying Milk Pails. (C., 2*nd state*, £60 ; S., 2*nd state* £70. *Middleton places this in* 1650.)
342. A House by the side of a Canal. (*Rejected by Middleton.*)
183. Portrait of Menasseh Ben Israel.
203. Rembrandt and his Wife.
249. Rembrandt's Wife, and five other heads.
250. Three Heads of Women, Saskia at the top.
1637. 3. Abraham sending away Hagar and Ishmael. (D., 800 *fr.*)
258. A Young Man, seated.
269. An Old Man, wearing a rich velvet cap.
251. Three Heads of Women, one asleep.
1638. 1. Adam and Eve.
4. Abraham caressing Isaac.
9. Joseph telling his Dreams.
200. The St. Catharine, or 'The Little Jewish Bride.' (*Saskia, Rembrandt's wife.*)
233. Rembrandt, in a mezetin cap and feather.
216. Rembrandt, in a flat cap, and slashed vest.
352. The Little Dog, sleeping. (*The* 1*st state of this work is unique. The etching was executed in the upper right corner of a large plate; for this the British Museum gave* £120. *In the* 2*nd state the plate is reduced in size, and though no other alteration is made, the print is valued at a comparatively small sum.*)
1639. 22. The Presentation in the Vaulted Temple.
70. The Death of the Virgin.
79. Youth surprised by Death.

A.D.

1639. 189. Wttenboogaert (Uytenbogaerd), called 'the Goldweigher.' (S., 1*st state*, £72; D., 1*st state*, 6,500 *fr.* *Connoisseurs have agreed in assigning the inferior work in this plate to another hand, attributing the figure of the Receiver to Rembrandt.*)

234. Rembrandt leaning upon a stone sill. (D., 1*st state*, 5,730 *fr.*)

1640. 101. A Jew with a high cap. A full-length.

116. A Physician feeling the Pulse of a Patient.

40. The Decollation of St. John the Baptist.

12. The Triumph of Mordecai. (S., £17. *Placed by Middleton in* 1651.)

59. The Virgin mourning the Death of Jesus.

33. A Holy Family, 'The Virgin with the Linen.' (*Middleton*, 1632.)

54. The Crucifixion. An oval plate. (*Middleton*, 1648.)

202. Rembrandt's Wife dying. (*Of the date of* 1642.)

121. The Skater. (D., 2,050 *fr.*)

240. A Young Woman with a basket.

271. An Old Man, with a divided fur cap.

346. The Bull. (*Middleton*, 1649.)

322. The Canal. A landscape of irregular form. (C., £24 10*s.*; S., £26. *Middleton*, 1652.)

Btwn 1632 and 1640. 19. The Adoration of the Shepherds. A night piece. (*Middleton*, 1652.)

27. The Flight into Egypt. A sketch. (*Middleton*, 1645.)

30. A Repose in Egypt. A night effect. (*Middleton*, 1647.)

77. St. Jerome in Meditation. (*Middleton*, 1629.)

103. A Peasant, with his hands behind him.

122. Two Women in Separate Beds, &c.

125 and 126. Beggars standing.

127. Three Beggars: a man, a woman, and a child.

137. A ragged Peasant, with his hands behind him.

142. A Beggar with a wooden leg.

268. An Old Man lifting his hand to his cap.

330. An Orchard, with a barn. (*Placed by Middleton in* 1648.)

337. A Landscape, with a cow drinking. (*Middleton*, 1649.)

215 *Ba.* The Coach Landscape. (*Rejected by Blanc; attributed by Middleton to P. Koninck.*)

286. Bust of an Old Man asleep.

328. An arched Landscape, with an obelisk. (S., 1*st state on India paper*, £100. *Placed by Middleton in* 1650.)

1641. 7. Jacob and Laban; or, Three Oriental Figures.

16. The Angel ascending from Tobit and his Family.

32. The Virgin and the Holy Child, in the clouds.

69. The Baptism of the Eunuch.

A.D.

1641. 99. The Schoolmaster.
85. The Star of the Kings. (*Placed by Middleton in* 1652.)
86. The Large Lion Hunt.
87. A Small Lion Hunt, with a lioness.
88. A Lion Hunt. (*A companion piece to the preceding.*)
89. A Battle Scene.
125. A Beggar standing and leaning upon a stick. (*Middleton*, 1630.)
170. Portrait of Cornelis Claesz : Anslo.
177. Portrait of a Boy, half-length.
257. Portrait of a Man, with a crucifix and chain.
104. A Man playing Cards.
313. A View of Amsterdam. (D., 700 *fr.*; S., £16; H., £21.)
327. Landscape with a Cottage and Dutch Haybarn. (C., £26; D., 1,420 *fr.*; S., £20.)
326. Landscape, with a mill sail.
333. 'Rembrandt's Mill.' (*This etching was at one time supposed to represent the birth-place of Rembrandt.*)

1642. 47. The Resurrection of Lazarus. A small plate.
57. The Descent from the Cross. A sketch.
74. St. Jerome writing, seated near a large tree. (*The 2nd state is dated* 1648.)
76. St. Jerome in Meditation. (*In Rembrandt's 'dark manner.'*)
83. The Spanish Gipsy. (D., 1,960 *fr.*; C., £56; S., £28 7*s.*)
153. The Flute Player; 'L'Espiègle.'
152. The Friar in the Corn-field.
154. The Shepherds in the Wood.
262. A Man in an Arbour.

1643. 349. Sketch of a Tree, &c. (C., £20.)
350. The Hog.
315. The Three Trees. (D., 2,000 *fr.*; C., £60; S., £130; H., £110.)

1644. 321. The Shepherd and his Family.

1645. 5. Abraham conversing with Isaac.
31. A Repose. In outline.
111. An Old Man resting his hands upon a book.
187. Portrait of Jan Cornelis Sylvius. An oval.
228. Rembrandt. On a high and narrow plate. (*Middleton*, 1658.)
311. Six's Bridge; a landscape near Hillegom. (S., 2*nd state*, £16.)
312. View of Omval, near Amsterdam. (C., £41; D., 950 *fr.*)
320. Landscape, with a man sketching.
329. A Village, with a river and sailing vessel. (*? Hillegom.*)
331. The Boat-house, called a "Grotto." (S., 1*st state on India paper* £100.)



CHRIST DRIVING OUT THE MONEY-CHANGERS.

*From the etching by Rembrandt.*

A.D.

1646. 158. A Figure, formerly called ' The Prodigal Son.'
160. A Man seated upon the ground.
159. Academical figures of Two Men.
134. An aged Beggar.
151. Ledikant. (D., 2*nd state*, 3,010 *fr.*)
1647. 184. Portrait of Jan Six. (*The plate is in the possession of Mr. Six, of Amsterdam;* D., 2*nd state*, 17,000 *fr.*; S., 3*rd state*, £220 10*s.*)
172. Ephraim Bonus. (D., 2*nd state*, 1,550 *fr.*; C., 2*nd state*, £40; S., 2*nd state*, £101; H., 2*nd state*, £67.)
171. Jan Asselyn. (D., 1*st state*, 1,000 *fr.*; H., 3*rd state*, £19 10*s.*)
181. Doctor J. A. Van der Linden. (*Between* 1647 *and* 1656.)
1648. 98. A Jew's Synagogue.
82. Medea; or, the Marriage of Jason and Creusa.
80. An Allegorical Piece: ' the Phœnix.' (*Middleton reads the date* 1658; D., 2,820 *fr.*; C., £112.)
146. Beggars at the Door of a House.
84 Doctor Faustus.
157. Rembrandt drawing from a Model. (*Mr. Haden thinks that the outlines only are by Rembrandt, and that it was completed by Bol. Middleton differs.*)
235. Rembrandt drawing. (D., 5*th state*, £1,000 *fr.*)
145. Two Beggars, a man and a woman, side by side. (*Placed by Middleton in* 1629.)
147. Two Beggars; a half-length and a head. (*Middleton*, 1629.)
148. The Sick Beggar and his Wife. (*Rejected by Middleton.*)
149. A Dealer in Old Clothes. (*Middleton*, 1629.)
150. A Beggar by the Roadside, a woman in the distance. (*Middleton*, 1629.)
1650. 75. St. Jerome; an unfinished piece. (C., 2*nd state*, £29 10*s.*; S., 2*nd state*, £30; H., 2*nd state*, £36. *Mr. Haden says that this is after a drawing by Titian.*)
64. Jesus Christ appearing to His Disciples.
353. The Shell or ' the Damier.' (S., 2*nd state*, £50 8*s.*)
253. A Young Man with a Game Bag. (*Rejected by Middleton.*)
318. The Three Cottages; or a Village near the High Road, arched. (D., 3*rd state*, 1,000 *fr.*; C., 3*rd state*, £12 5*s.*; S., 3*rd state*, £16; H., 2*nd state*, £24.)
319. A Village, with a square tower; arched. (D., 610 *fr.*; C., 3*rd state*, £10 10*s.*; S., 2*nd state*, £12.)
335. Landscape, with a canal and swans.
314. The Sportsman. (C., £36; S., 2*nd state*, £12; H., £18. *Middleton*, 1653.)

A.D.

1650. 336. Landscape, with a canal and large boat.

324. Landscape, with a ruined town and clear foreground. (S., *3rd state*, £36 ; H., *4th state*, £35 10*s*. *Middleton*, 1648.)

49. Jesus Christ healing the Sick. 'The Hundred Guilder Print.' (*Palmer sale*, 1867, *1st state*, £1,180 ; D., *2nd state*, 8,550 *fr.* ; S., *3rd state*, £17 ; *see p.* 63.)

(*The plate of this etching came into the possession of Captain Baillie, who re-worked it.*)

65. St. Peter and St. John at the Gate of the Temple. (*Middleton*, 1655.)

287. An Old Man sitting at a table. (*Rejected by Middleton.*)

317. The Two Houses with Pointed Gables. (*Middleton attributes this to P. Koninck.*)

250. *Ba.* The House with Three Chimneys. (*Rejected by Blanc and Middleton.*)

1651. 15. Tobit blind, with the dog.

14. Tobit blind, seen from behind. (*Middleton places this in* 1630.)

26. The Flight into Egypt. A night effect.

180. Clement de Jonghe. (C., *1st state on India paper*, £33 ; H., *1st state*, £23.)

334. The Goldweighers' Field. (D., 1,110 *fr.* ; C., £56 ; S., £49 7*s*.)

1652. 13. King David on his knees.

36. Jesus disputing with the Doctors. The larger plate.

39. Jesus Christ preaching. 'The little La Tombe.' (C., £14 ; S., *2nd state*, £13 13*s*.)

120. Three Peasants travelling. (*Middleton*, 1639.)

323. Landscape, with a Vista. (C., *3rd state*, £22 ; S., *3rd state*, £34 ; H., *3rd state*, £20 10*s*.)

1653. 338. Landscape, with an old square tower. (*One impression only is known. Rejected by Middleton.*)

1654. 20. The Circumcision, with the cask and net.

18. The Nativity.

28. The Flight into Egypt : the Holy Family crossing a rill.

29. The Flight into Egypt. 'In the manner of Elzheimer.' (*Vosmaer, and afterwards Middleton, state that this plate was originally etched by Hercules Seghers, after an engraving by the Count de Goudt, in imitation of a picture by Elzheimer, the subject being Tobias and the Angel. The plate fell into Rembrandt's hands, he erased the figures, and in their stead substituted the Holy Family, adding foliage.*)

34. The Holy Family ; with the Serpent.

35. Jesus Christ disputing with the Doctors. A smaller print.

A.D.

1654. 38. Jesus and His Parents returning from Jerusalem. (C., £20 10*s.*; S., £19 19*s.*)

58. The Descent from the Cross. A night piece.

61. Jesus Christ Entombed. (S., 1*st state*, £18.)

63. Our Lord and His Disciples at Emmaus.

71. St. Jerome reading, at the foot of a tree. (*Middleton says that the date is* 1634, *and considers that much of the work was by a pupil, probably Bol.*)

94. The Little Goldsmith.

97. The Game of Golf.

236. Portrait of Titus, Rembrandt's son.

1655. 8. Four prints for a Spanish book, by Menasseh Ben Israel, entitled 'Piedra Gloriosa.' (*The subjects are—the Statue seen by Nebuchadnezzar in his Dream; the Vision of Ezekiel; Jacob's Ladder; and the Combat of David and Goliath.*)

50. Jesus Christ in the Garden of Olives.

6. Abraham's Sacrifice.

51. Our Lord before Pilate. (D., 1*st state*, 2,905 *fr.*; S., 3*rd state*, £42.)

53. The Three Crosses; Our Lord crucified between the two thieves. A large print. (D., 1*st state*, 7,050 *fr.*; C., 4*th state*, £24; S., 4*th state*, £14 10*s.*)

(*The composition in the 4th state of this etching shows considerable alteration, and the whole is much obscured. Middleton does not consider that any part of the work which distinguishes this state was executed by Rembrandt. Mr. Haden believes that the time of the darkness is represented, and that this state is far the finest in effect.*)

67. St. Peter. (*Middleton places this in* 1645.)

179. Thomas Jacobsz: Haring, known as 'Young Haring.' (D., 2*nd state*, 1,400 *fr.*; S., 2*nd state*, £10.)

178. Jacob Haring, known as 'The Old Haring.' (D., 2,900 *fr.*; S., £325 10*s.*)

176. Abraham Francen.

1656. 2. Abraham entertaining the Angels.

182. Johannes Lutma. (D., 2*nd state*, 3,900 *fr.*)

188. Dr. Arnoldus Tholinx. (D., 1,120 *fr.*, *a weak impression.*)

1657. 78. St. Francis, praying. (D., 2*nd state*, 2,400 *fr.*; S., 2*nd state* £31 10*s.*)

23. The Presentation in the Temple. *In Rembrandt's 'dark manner.'* (*Middleton*, 1653.)

45. Jesus and the Samaritan Woman; an arched print. (*Middleton*, 1654.)

A.D.

161. A Woman sitting before a Dutch stove. (D., 2*nd state*, 870 *fr.*; C., 3*rd state*, £28.)

1658. 163. A Woman preparing to dress after bathing.

164. A Woman, with her feet in the water.

169. A Negress lying down.

1659. 167. Antiope and Jupiter. (D., 1*st state*, 980 *fr.*; C., 1*st state*, £23.)

66. St. Peter and St. John at the Gate of the Temple.

343. A Landscape, with palisades. (*Rejected by Middleton.*)

1661. 166. The Woman with an Arrow. (S., 3*rd state*, £19 19*s.*)

175. Portrait of Coppenol. A large plate. (*Middleton*, 1658. S., 3*rd state*, £44; H., 4*th state*, £39.)

The following etchings are considered by Vosmaer as of uncertain date; the dates in parentheses are those given by Middleton.

100. The Draughtsman (1641).

243. A Woman in a Veil; the lower part of the plate an irregular oval (1631).

246. An Old Woman's Head. (*Rejected by Middleton.*)

248. An Old Woman Reading (1641).

256. Bust of a Young Man; lightly etched (1651).

259. A Man, with curling hair, his under lip thrust out (1635).

263. Bust of a Man, turned to the left, with an action of grimace (1631).

278. Man, with a large beard and low fur cap (1631).

290. Bust of an Old Man, in profile; to the right. (*Part of a sheet of sketches* 1631.)

295. A Man's Head. (*Rejected by Middleton.*)

296. Small Head, with a high mis-shapen cap (1631).

300. Head of a Bald Old Man, inclined to the left (1632).

303. Three Profiles of Old Men (1629).

304 and 305. Profiles of Old Men. (*Unique. In the collection at Amsterdam. Rejected by Middleton.*)

306. Old Man, with a pointed beard. (*Rejected by Middleton.*)

307. Head of a Man, with curls and moustache. (*Rejected by Middleton.*)

310. A Large Tree and a House. An early morning effect (1640).

339. Landscape, with the figure of a little man. (*Rejected by Middleton.*)

341. A Fisherman, in a boat. (*Rejected by Middleton.*)

347. The Village Street. (*Rejected by Middleton.*)

348. A Copse and Paling, with studies of a horse, &c. (*Only three impressions of this etching are known, viz., one in the British Museum; one in the Fitzwilliam Museum, Cambridge; the third, among the 'duplicates' in the Cambridge Collection, was sold in* 1878 *for* £305.)

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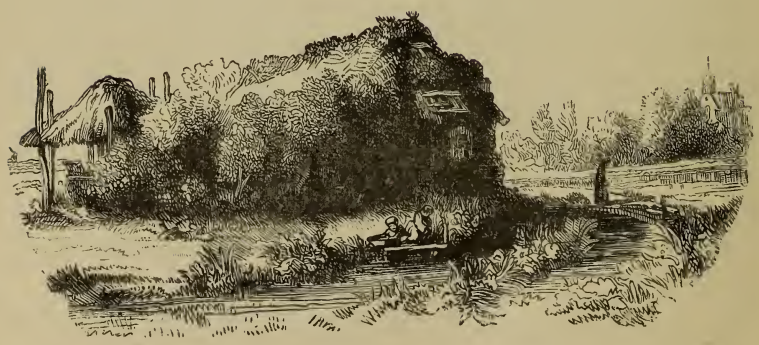
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